

# MUSICAL COURIER

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

Price, 10 Cents. Subscription, \$4.00. Foreign, \$5.00—Annually.

VOL. XXXIII.—NO. 11.

NEW YORK, WEDNESDAY, SEPTEMBER 9, 1896.

WHOLE NO. 862.



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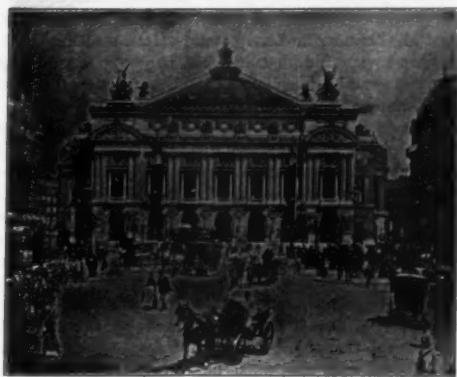
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THE MUSICAL COURIER,  
8 RUE CLÉMENT-MAROT, CHAMPS-ÉLYSÉES,  
PARIS, August 19, 1906.

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#### MUSICAL EXPRESSION.

All people admire a beautiful flower, but all do not admire the same things in it.—RENAUD.

TO return to M. Lussy and his aids to musical expression (August 26), the writer bases his observations on a conviction that in identical passages—or rather passages which are similar—the best artists make use of identical expression, with only such variation as is the result of skill or temperament.

He holds that this unanimity of expression is the result of an underlying force which they are unable to resist, not of which they must necessarily be conscious. Our feelings are not free agents, he says, and all feeling is submission to certain compulsion. Expression, then, varying according to musical phrases, not according to individuals who produce them, must lie in the notes and structure of those musical phrases. And on this theory he bases the possibility of regular rulings to govern that expression.

Composers, in accentuating their works, are obedient to unknown laws (sentiment, so called) and not to caprice, unless by "caprice" is understood that unconscious obedience to unknown "compulsion."

Every sign of expression used by a composer represents a sensation, and is intended to suggest to a performer certain things to which he must call the attention of his hearers.

But it is only the true artist (one gifted with that peculiar clairvoyance of intuition) who is capable of discovering the raison d'être or underlying cause for these things to which attention must be called. If there were no marks such a person would play as if, or almost as if, the marks were there, because he would feel the controlling logic. Compared with the great mass of performers, however, this power is given to very few.

According to many people, expression is something so vague, fugitive and indefinable that it cannot be reduced to scientific formula. But, inasmuch as the generating causes of expression exist in the musical phrase, a treatise on musical expression must be quite as possible as one on harmony or melody. That which is felt must surely exist.

Formulated laws can do no violence to instinct, as they are nothing more than the generalization of intuitive processes, and rational analysis can only give to genius a clearer consciousness of its own perception. Neither does it interfere with individuality, as artistic individuality of taste as to suitable application of formulae remains, up to certain limits, which no license may pass.

Many confound ignorance with license and knowledge with liberty. The street musician has unlimited liberty, and the greatest artists are guided by knowledge. To be able to submit to laws one must know them.

The creator of this method of expression study claims that by it one can take any piece of vocal or instrumental music without a single mark of expression and, after noting the general structure of the phrases, the melodic and rhythmic design, the irregularities in the intervals, the chromatic notes, long notes, repeated notes, auxiliary notes, &c., he will be able to mark the exact points which every artist would naturally emphasize, where he would quicken or slacken the tempo, and so on. Moreover, such aptitude is the result of intelligent mastery of the subject, possible to pupils in their teens; and furthermore, he asserts absolutely that no great artists of any country have ever falsified these rules in their interpretations.

Take, for example, an unmarked work which has been carefully edited and annotated by some great artist, as the *Ecole de Chant* of Madame Viardot-Garcia. Comparison of the work of annotation by a student of expression laws will be found to coincide absolutely in principle with the mature treatment by the great artist. The

same may be done with a sonata of Beethoven or Mozart, according to tradition by Moscheles, Marmontel or Le Coupey, and the result will be found the same.

Such is M. Lussy's motive. Whether a further discussion of the detailed plan of his work be advisable for these columns is for future consideration. He certainly offers some points worthy of reflection.

There is no doubt but that much good might result from a good, clear, daylight examination of the supremely false and stupid effects growing out of the so-called occult and mysterious in the so-called "artist" and "genius."

Grammar and rhetoric never yet hurt a writer's thought, nor professional laws a wrestler's skill. If there are certain laws underlying interpretation, in the name of all that is truth let us discover them!

Besides ridding us of much that is affected and false, their study could not fail of bringing interpreter and composer closer together, and of penetrating the former more or less with the intention and spirit of the latter—an end devoutly to be desired.

Grammar and rhetoric, harmony and composition laws, are not arbitrary rules of restriction gotten up by writers for genius to follow. They are the fashion plates of the standards of taste set up by the powerful and inspired of earth's creatures. The best modistes consult the fashion plates. Without that we should have a chaos of the bizarre and extraordinary in dressing, as, alas! we too often find in musical art.

#### HOME FOLKS.

An American who has been singing in Italy describes the dubious financial conditions there as deplorable in their relation to the singer. A girl who wants to début there is welcome prey, and the game is one practiced on our circus grounds under the name of "thimble rig," *i. e.*, "You get in, but you payee to get out!"

The fly is coaxed so far into the net, at a certain crisis the clamp comes down, and "your money or your success!" has two resolutions.

Latin courtesy is never deserted, however. The volage is committed ceremoniously, with a bow and a smile and the hand on the heart.

"Monsieur le Directeur has arrived at unexpected difficulties; he supplicates his gifted star, the first in the vocal firmament, to aid him in his tight box, to help him, indeed, to make her immense success possible. For must he not buy the scores! They are very dear, these scores; 2, 3, 400 coins, and see, Monsieur has not got them! Madame cannot sing without these scores, and orchestras, of course, do not play from memory. If Madame will sing, the 2, 3, 400 coins must echo first. It is but a small 'borrowing,' to be paid back, of course, before the beautiful sun of Italy shall have risen and set three times. Madame, of course, cannot refuse."

Or—"Messieurs les claqueurs are very thirsty to-night. They have left their pocketbooks with their diamonds on their pianos at home. Madame must not sing without her claps. She will be ruined if she gets whistles and groans, which even thirsty men can give. Madame never goes to America if her hard heart leaves her poor clappers go thirsty. It is but a little borrowing," &c.

Or, more serious—"The bailiffs are before the door. The rent must be paid before the play begins. It is for Madame to send those naughty bailiffs away," &c.

Or—"Next week is the week of the fêtes. Unless Madame remains to make money for monsieur during the fête he cannot pay her for the common performances. If she stays she gets added glory. All Europe will be there and her bonus—ah! it is but the heart of an Italian which knows how to dictate a bonus worthy of the charming star who remains in the firmament she best adorns!" The day after the fêtes monsieur has been suddenly called to a pious pilgrimage. Madame would not interfere with his holy duties, of course; he leaves her his best wishes. On one occasion the speaker was obliged to hide her personal effects to save them from the affectionate embraces of remaining members of the troupe. The sums extorted vary with the value of the singer. She was told that one night down there Melba was obliged to settle with her clappers for 500 frs.!

Mme. Torrighi-Heiroth, however, who has passed all her life as a singer in Italy and is now teaching in Paris, claims that this extortion is not indigenous with the Italians, but has been born of the extreme anxiety, coupled with lack of talent, which of late years has sprung up among Americans and English. (It is an innocent exploitation justified by the means, not the end.)

All Americans are millionaires to the poor wine tillers; especially when they run down into Italy, put up at swell hotels, sport fine clothes, show no seriousness, splurge and seek renown by main force, the way "pa" did his riches; why, then, the dear artists just fall upon her pocketbook as above.

On the other hand, she thinks that if a stranger goes down there modestly declaring openly her poverty (as millionaires do to their tax gatherers), show talent and voice, a determination not to be imposed upon, and, above

all, live "cheaply" (ignoring bath tubs and other luxuries), she will be let alone, and may even be able to get along.

(This, I believe, is the same way in the rag picking districts of some cities. If you go armed to the teeth you may escape with your life.)

M. Sonzogno seems determined to favor the French-American school in his lyric ventures this year. Miss Sanderson in *Manon* and Phryné, La Navarraise with Nuovina, Mignon with Mlle. Simonnet, and Lakmé with Nevada are among his attractions.

Who said that Sanderson would sing at Vienna? Nikita is singing with great success at Copenhagen. Recalls and applause in *Manon* and *Hérodiade*.

Mr. and Mrs. William Arthur Howland, of Worcester, Mass., are passing their honeymoon in Paris. Mr. Howland is well known for his remarkable choir of eighty persons in the Worcester Congregational Church, where the best sacred selections are given in an artistic and praiseworthy fashion. Proof—the church is always packed, although perhaps religion may have something to do with that. His intention is to give Gaul's Holy City the first thing this season. Mr. Howland is director, singer and teacher, passing three days of each week in a New York studio. He has been studying tradition and voice work with Frederick Walker in London, and has been privileged by that musician to mark several valuable scores. Mrs. Howland is a pianist, and is making a study of accompaniment. They have many friends in Paris, among them Miss Kilner and Miss Estelle Potts.

Miss Potts writes charming accounts of Biarritz and her study there to her friend Mrs. Dr. Edwards, at Paris. Health, flesh and spirits are all returning with the rest and the splendid care of Mme. Artôt de Padilla, her teacher, in whose family she is staying.

M. Guilmant speaks in surprise of the limitless study spirit of M. Chas. Galloway, of St. Louis. "I went to the studio by accident the other day," he says, "and there he was in all the heat, when all Paris was off resting, practicing scales on the pedals!" Another time he found him writing a song, humming the air as he made his harmony. Yet again he found him pasting in his big musical album several letters which he had cut from THE MUSICAL COURIER on the Music of Wagner, by A. J. Goodrich, of Chicago.

Yet that sort of continuous following out of a purpose never hurt anybody's health in the world—when judiciously done. It is injudicious work which does damage—judicious idleness, too, for that matter.

Mr. George P. Bent, of Chicago, has made a national name by qualities that you can discover in five agreeable minutes: A prompt, clear, quick, bright, progressive mind; gay, frank manner; a big live-and-let-live line of policy in heart, and a modicum of good looks, of which no one in the world is as unconscious as himself.

Making a tour of all the principal European points that could do his business most good, he brought up, of course, at Paris. Humorous in all things, he declared that he had been really playing detective agency since he left home, as he "found almost everybody out." In truth, it is not a favorable season to make a business trip; but, just the same, he managed to make a point or two in connection with his flourishing "twin." Following the Bent of his wide-awake and progressive spirit, this man is found to receive largely of the blessing he so generously gives—a Crown.

Another interesting business man, whose name also begins with B, is the amiable manager of the Virgil Piano School in New York, Mr. Henry M. Bruns.

Mr. Bruns is filled with the unshakable and ardent enthusiasm with which Mr. Virgil inoculates all who only will listen to what he has to say.

"My heavens!" he says, "it is not the clavier—it is the method that is wonderful!"

Yes, and it is the method of compelling people to learn the method as it must be learned to be successful which characterizes that strange, wonderful man, that most normal of normal teachers, Mr. Virgil.

There is a man who does not fool with pupils. (Excuse the word, but it is the only one that fits.) There is a man who believes that pupils have duties as well as teachers, and who insists on a time card of study, thought, rest, change of occupation, even hours of sleeping and eating. I believe, for the would-be runner in a great art course. He would not hesitate a moment to refuse the Prince of Wales who would not agree to his articles of study faith.

"What business is it of yours at what hour I dine?" says the useless and petted pupil of catering systems.

"None," he replies calmly, "if you are not taking of me, which you are not at all obliged to do."

Voilà! The words of a teacher, not a money grabber! There is no liberty like restrained and directed will, in teaching as in character and in government.

While deeply irritated this morning by two different in-



stances of the most flagrant negligence of professors to pupils, I received this letter from Cincinnati:

"Please, madame, do tell me your candid opinion as to the best teacher to whom to send my niece."

The thought flew to mind, but fortunately was not written: "The only person on earth who has any idea of what it means to teach people things is Mr. A. K. Virgil! Let your niece go and talk with him five minutes a day for a month to get in spirit trim for study. Then let him teach her what she wants to know. Whether that be peeling potatoes, playing a scale or riding a bicycle it will be the same thing. She will learn it right, by the 'house that Jack built' system; but she must do her learning his way, and that is to subject her life to her study for the time being or not to begin it."

It is the only way to teach and it is the only way to learn. So Mr. Bruns was right when he said: "It is the method; you should know the method." Unfortunately, I do not know the method in this instance, but, just the same, I am willing to wager much that there is not a teacher in New York to-day teaching piano by as direct a route, as flawless a way, with such fruitful results, to as large a number of pupils, as Mr. A. K. Virgil.

If not, it is because of the obstinacy of weak character, nowhere more blocky than in the modern spoiled student of music, who insists on getting art without learning it.

Miss May Curtin and Miss Anna McCafferty are two recent and charming additions to the vocal student world of Paris; the former soprano, the latter contralto, both from Boston. Both girls are well educated musicians, refined, lady-like, young, pretty and—what more can you ask? They have commenced lessons with Delle Sedie and seem happy as birds. The father of Miss Curtin brought the girls over. They will possibly stay a year.

Mrs. Gracia Madeira-Whitelaw, of St. Paul, has just arrived, with a mezzo soprano voice, plenty of good looks and a great desire to learn mise en scène and dancing, with a view to operatic work. She was a student with Dr. Felix Jaeger, formerly director of the Berlin opera. Her brother, Mr. Addison Dashiell Madeira, becomes the basso of St. Bartholomew's Church, New York, this season, and intends teaching vocal work.

Miss Mabel Phipps, a young and graceful little creature, pupil of Joseffy for six years, and now teacher in the National Conservatory, known in New York in connection with concert work, passed through Paris on her way to Switzerland. Miss Phipps seems a capable little lady, playing with Dora Valesca Becker, the violinist, and the cellist, Flavie Van den Hende. If I mistake not she played, too, in place of Carrie Hirschmann with Ysaye, Victor Herbert directing.

Her friend Clara A. Sinnett, of Granville, Ohio, is with her. This lady studied with Otto Bendix in Boston and Barth in Berlin. The girls have been in Bayreuth, I believe.

#### HONORS FOR AN AMERICAN SONG BIRD.

So reads the title of a paragraph in an Albuquerque paper, speaking of a certain talented little townswoman, Miss Claude Albright. It seems that at the time of the World's Fair in Chicago a contest was organized to discover singers for the festival. About 900 participants sang before nine different sets of judges, and of these eighty best voices that found to be the very best by all the judges was that of Miss Albright, of Albuquerque, New Mex., and to her a gold medal of honor was awarded. But soon after the young lady came to Paris to study with Mme. De la Grange, where she was found, you remember, in connection with the closing concert of the season.

The medal duly reached the Albuquerque post office, with strict official orders that only the person addressed could receive it. So now she has written to Washington to take back the token of merit and address it to her here in Paris.

Miss Albright has frequently been heard in salons in Paris in duet with Miss Reese-Davies. At a Faubourg St. Germain reception where many titled people were present, among them Prince Roland Bonaparte and Mme. Felix Faure, the girls caused quite a flutter in blasé ears by the singing of some of our American ballads in duet.

You can just depend Prince and President are just as hungry as the rest of us for ballads and melody in duet, trio and quartet. There is no country on earth where there is so much melody current as in America. For have we not the melodies of the whole earth gathered together there besides our own? And then, too, we liked them before we found out that it was not the fashion to do so. And so they got into the blood.

As for this poor unfortunate France, they have only "l'inconnue." Nobody ever whistles or sings here because they have got nothing to whistle or sing. The basket boy whistles that four-bar strain of the Soldiers' Chorus, but to save him he cannot turn out of it. I have not met anybody yet, not a professional musician, who could hum or whistle the Marseillaise through.

I see that a Miss Mary Parkhurst has won the annual prize at the Providence Institute of Normal Methods by her essay on The Correlation of Music with Other Branches of the Public School Curriculum. I would like to shake the lady's hand. Congratulations from here, anyway.

The Russian pianist Lestovnitichy, who goes next to America, is engaged for a series of concerts in the Baltic provinces, to last two months of the coming season. He is at his villa at Péréjaslaw, finishing a concerto for piano and orchestra, to be played at St. Petersburg this winter.

Mme. Riss Arbeau, the French pianist, with whom Mr. Wolfsohn conferred when in Paris this summer, is busy studying the entire list of Schumann works. That means something, as, besides ordinary piano works, are pieces for violin and piano, for clarinet, hautbois, alto, &c., and piano; trios, quatuors, quintet, concertos with orchestras, choruses with and without accompaniment, &c. It is amazing to contemplate the task this artist has set herself, in addition to a repertory already achieved of some 700 pieces, 175 of them being of Chopin. And every piece is memorized! These last will be all ready for hearing in October.

Speaking of prodigious memory in piano work must always remind one of that graceful and gifted artist Berthe Marx Goldschmidt. Well, she has now achieved the proudest and happiest task of her life in becoming the mother of a fine little baby girl, down in her beautiful Fontainebleau home. Mr. Goldschmidt, the happiest of men, describes the newcomer as "une superbe petite fille," et la mère "aux anges." She is a woman, too, who knows how to appreciate her blessing, which is better than all.

More than 250 young ladies have availed themselves of the privileges of the Lafayette Home, founded in Paris by Dr. T. W. Evans, of Philadelphia, for the benefit of his young countrywomen who come to Paris as students. It is noticeable that a great majority of these students have remained in the home from beginning to end of their study course. A higher encomium could not be offered on the subject than the saying of several Paris teachers, that the Lafayette girls make the best students because they are properly fed and cared for. French is taught in the place, and a nominal sum of 4 or 5 frs. a day is paid (one-half the average Paris rate) to relieve it from the idea of being a charity institution. It is a home in the family sense.

Be on the lookout for the studio address of M. Léon Jancey in THE MUSICAL COURIER. Meantime see card, page 3. M. Jancey stays in America but a few weeks this year.

Sympathy for the family of Mrs. Belle K. Adams, of The Critic, on the loss of their daughter.

#### PARIS.

One who wants to realize the value of keeping a picture in its own frame wants to see Les Cloches de Corneville in Paris. One cannot even write "Chimes of Normandy" after. It is as the difference between a muddy stone engraving of a cobweb and a cobweb itself. It is an artistic crime to transplant and translate such things.

Moreover, the representation here is a very superior one in every way—décor, dressing, movement, orchestra, acting, singing—a most satisfactory and enjoyable performance. Congratulations to M. Debruyère and surtout to M. Robert Planquette.

The Gaité is a handsome and commodious theatre in the

Sébastopol quarter, backing, by the way, into the Rue Réaumur, a door from where the celebrated music warehouse of M. Thibouville-Lamy stands. It seats some 2,000 persons, and was founded in 1760, if you please, as the Théâtre des grands danseurs du Roi, with Nicolet for director. Panurge, Rip, Le Grand Mogul, Le Talisman, Les Bicyclettes en Voyage and Les Cloches de Corneville are among the pieces which have had success here. The latter has been mounted three times and each time with big receipts. The present director, M. Debruyère, member of the Légion d'Honneur and a highly esteemed and agreeable gentleman, seems to be a remarkably clever and public spirited director, insisting always on superior costuming, correct décor, &c., and his large ideas seem to pay, as this is one of the most successful of the smaller théâtres municipaux (because it is subventioned by the Government, as is the Comédie Française).

It is a great pity that such charming performance as that in Paris must be marred by the "ouvreuse," or women usher system, a pest in the land. You feel as if you had fallen among a horde of ragpickers the moment you enter the outer door of any theatre, and they troop about you to the very footlights. Each one of them must be paid if you do not wish to submit to a torrent of screamed abuse, if not to lose your seat altogether. If you are "generous" you get a better seat than belongs to you. If not, you are liable not to get any, and your admission ticket is garnished with supplements of all sorts. I once saw a gentleman put out of his seat, for which he had already paid his "supplement" to one of these women, in order to let into it a man who had paid a bigger price to another woman. When he commenced a mild remonstrance the horrible smelling creature poured out a loud stream of denial and abuse that attracted the attention of the whole theatre to him and made him vacate in a hurry.

The "amiable indignation" all about went out in a feeble:

"Ah, bah, que voulez-vous! Pas moyen!" and each one went to work gaily recounting his own tale of outrage to his neighbor. These gentle people never think of bettering anything, only bearing it philosophically.

A stranger suggested that there was a contrôle at the door to appeal to, but the good-natured people smiled at the idea. A contrôle *dare* not be "out" with the ouvreuses!

But this opera was good anyway. And one was glad to get such a nice, clean play with so much fun and variety in it among the mass of disreputable literature in which city entertainment abounds.

M. Planquette was a first prize of the Paris Conservatoire and is about forty-five years old, a young-looking, Frenchy man, with prominent chin, straight nose, dreamy eyes, big mustache and no front hair. He has written some eight successful opéra comique works besides other musical works.

The *Marquis* in the cast is a superb young fellow, M. Noël, who would be an idol for Americans—voice, looks and acting—and is a pupil of the Brussels Conservatoire. Germaine is a first prize pupil of the Lille Conservatoire and gets 1,200 frs. a month. Serpolette, a most fascinating little witch of Marie Tempest style of looks (but what an actor!) made her début at Nice. Grenicheux, also a first prize pupil of Lille Conservatoire, has been engaged here for three years. Gaspard played in Fille de Mme. Angot with Judic, and with success in Russia, too.

It would be difficult to find a more complete set of actors. The playing was simply delicious. What actors these French are when they do not try Wagner! They are at their very best in the Cloches de Corneville. Once more, then, congratulations, M. Debruyère, counting out the ouvreuses! Audran's La Poupée follows Les Cloches.

#### A GOOD IDEA.

A subsidy of 450 rubles has been accorded by the government of Samara, Russia, to the widow of the composer Seroff, to aid in the creation of a popular opera, having for its motive education against drunkenness! A Russian lady has given up her château to rehearsals, and there the young people throng willingly to learn to sing and act, without realizing the great end to be served by their enjoyment.

If only riches and talent and leaders would think once in a while like that!

There is nothing so good or so bad, so stupid and silly.

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or so wise, so base or so noble, so tame or so brilliant, that "people" will not follow if once the fashion.

There is nothing so good or so bad, so &c., that cannot be made the fashion.

The dressmaker-in-chief of the Opéra, who had cut and sewed and ripped under six different directors, has just died. Her name was Mme. Wallet.

Mme. Veltrino (should have been Velotrino) has been proving that bicycle riding helps the voice. Suppose it does if it helps the girl. (A man was drowned in a butt of wine once for saying "if.")

Yes, Lassalle plays in the Flying Dutchman at the Opéra Comique (!) in January, after three years' farming.

There is a successful grand opera running at Belleville, the laborers' district of Paris, and so successfully that they say M. Gailhard is ruffled. Competition is good for you, M. Gailhard.

The first prize tenor of this year's Conservatoire class is engaged at the Opéra and will make his début in Faust.

Round the World in Eighty Days has made a great hit here—over 20,000 frs. during the fêtes of the Assumption. They have a God Save the Queen in it that sounds musty, and the American railroad cars are like thatched cottages, dairy house doors opening on the side, and the whistle is French—like a penny tin. But the thing goes because it has life and go and something new in it and is well played.

The Opéra made 240,000 frs. during July. Five German, three Italian and six French plays.

Catulle Mendès has been acquitted on a charge of defamation in dramatic criticism.

The Lamoureux concerts commence with some 250 executives. The first will be a popular concert.

An assassination has just been committed by an ancient Opéra danseuse, favorite of dukes and kings. What becomes of all bent pins?

Out in the country theatres they charge fines for being late at rehearsals. One franc for five minutes, twenty-five for an entire rehearsal, &c.

"But I will have nothing to eat if I pay this fine," said a woman.

"It's well you have other resources than the theatre," was the reply.

Yes, the bicycle woman had to come.

An unfortunate hand organ man and his wretched wife were sent up for seven days on complaint of a sensitive woman musician who could not endure the unclassic rhythm. And there are lots of these sensitive musicians every day who play worse doggerel to their songs than any hand organ on earth ever dared produce. If there is anything more exasperatingly unmusical on earth than the accompaniment of a vocal student who is listening to her voice and cares nothing for music, it should be "sent up." So few of them seem to love the chords. They find in the accompaniment only a certain something of common clay, only there on sufferance to support and care for their ethereal and beautiful organs. So they thump, thump, thump it through like sabots on stone. The name of that woman, by the way, was Chant!

FANNIE EDGAR THOMAS.

**Dresden.**—At a late concert in the Exposition Building, Dresden, considerable attention was attracted to the performance of Wendish national melodies. The Wends, a small Slavonic tribe, in Lusatia, are remarkable for their musical talents, and their songs recall the style of the Russian *dumkas*. The works of three Wendish composers, Kocoz, Frejochlak and Krawec, were also heard, and the national air. On the Banks of the Lobošta, by the last named writer, had great success.

**Milan.**—The prizes offered by Director Steiner, of Milan, for the best Italian one-act libretto and the best one-act opera have been distributed. No first prize was awarded. The second prize of 1,500 frs. was given to Banchi for his opera, *The Ship*; third prizes of 500 frs. each were given to Gianetti for his *Violin Maker of Cremona*; to Orefice for his *Gladiator*; to Colleti for his *Creole*. Four other operas have been accepted and all the eight will be produced this month.

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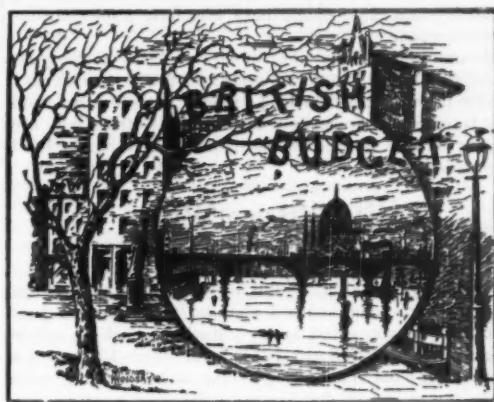
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LONDON, W., August 29, 1898.

**HOWARD TALBOT**, a young American composer, has written the music to a new comic opera, *Monte Carlo*, which was produced on Thursday night at the Avenue Theatre here. Before speaking of the opera I will give you a brief account of the career of this young man up to the present. He was born in Yonkers, New York State, of Irish parents, on March 9, 1865. His father, Mr. Munkittrick, was thirty years in business in New York as a merchant. He came to London when Talbot was four years old and established the business of the Equitable Life Assurance Company. A brother of the composer was a well-known tenor for some years in Gotham.

Young Talbot was educated here at King's College. He always had a taste for music, but his father had him prepare for the medical profession. At seventeen, however, an illness interrupted his studies for a twelvemonth and led afterward to his trying a commercial pursuit for some two years. He then entered the Royal College of Music and studied composition with Dr. Hubert Parry, conducting with Sir Walter Parratt, harmony with Dr. Gladstone and counterpoint with Dr. J. F. Bridge.

After three years of tuition he left and wrote several songs, some of which were taken up and sung by our leading artists. He was fond of writing orchestral music and was asked to write a cantata on the subject of a living chess tournament—living figures. It was first given at Oxford in October, 1892. It was reproduced in King's Lynn in January, 1893. It excited much comment at the time and led to a commission to write a comic opera, *Wapping Old Stairs*, which was played in London for a time two years ago.

Mr. Talbot has done considerable work since, but the present comic opera is probably much better than any of his previous efforts.

The tendency recently of comic opera has been toward the vulgar song and dance arrangements, but these young men have given us a work pervaded with genuine humor and a distinct advance on anything we have had recently, except the work of Gilbert and Sullivan. Indeed, it will not be unjust to say that evidently some of the Savoy operas have been taken as models. I do not wish to say that the music is too reminiscent, but that the style is similar to Sir Arthur Sullivan's in some of his works, and the libretto shows a worthy pupil of Mr. Gilbert's, catching something of his humor.

Taken as a whole the lyrics are graceful and tasteful, and the music melodious and full of promise. From the standpoint of the public it is very successful. The composer conducted.

To-night the Promenade concerts open at Queen's Hall, and I shall have something to say about them next week.

Mlle. Marie Brema will not go to the United States until the end of February, instead of in December, as originally arranged.

Mr. Leo Stern will go to America for a tour in February. He will play the Dvorák concerto at most of his appearances.

The Duke of Saxe-Coburg and Gotha has contributed



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A notice is now being sent round by the Sir Augustus Harris Memorial Committee requesting subscribers to state whether they wish their contributions devoted to a musical, a dramatic, or a music hall benevolent fund, associated with the name of Sir Augustus Harris, or to a statue of him to be placed in some public position.

Mme. Ilka Von Palmay, the prima donna of the Savoy, who is spending her holiday of two months in her native country, has recently gone to Vienna from Budapesth, where she gave a successful series of performances in a large theatre, which was crowded every night when she appeared. Her repertoire included Mlle. Nitouche, La Belle Héloïse, The Grand Duchess, Paris Life, Jour et Nuit, and Husarenstreich, a Hungarian piece containing much characteristic music.

Mr. C. W. Fleming, the well-known American composer and arranger of music for the mandolin and guitar, will open an academy of music in Kilburn, on September 1, for teaching all kinds of stringed instruments.

A new Japanese opera by Mascagni has been accepted at La Scala, Milan, where it will be produced in the early spring. The opera *La Bohème*, based by Leoncavallo upon Henri Murger's celebrated novel, will also be given at La Scala, probably in November.

On Tuesday, the 18th inst., at Marlotte, France, Mme. Berthe Marx (Mrs. Otto Goldschmidt), the well-known pianist, gave birth to a daughter. It is Mme. Berthe Marx who has always accompanied Sarasate on his tours.

Mlle. Marie Engle has just been engaged by Mr. Grau for the season of opera at the Metropolitan, New York. She will also appear in Chicago and San Francisco. Martha will be revived for her, and among other rôles that she must be prepared to sing are *Zerlina*, in *Don Giovanni*; *Cherubino*, in *Nozze di Figaro*; the *Queen*, in *Les Huguenots*; *Zerlina*, in *Fra Diavolo*; *Micaëla*, in *Bauçis* and several other characters. Mlle. Engle will probably sing some of these characters at Covent Garden next season.

A very grand musical treat is in store for the Emperor of Germany; 700 trombone players and 500 singers will greet him on the frontier of Westphalia on October 18.

The first edition of Mr. Hipkins' *History of the Piano-forte* (Novello & Co.) being already exhausted, a new edition is in preparation.

It is now announced that the marriage of M. Jean de Reszké with the Comtesse de Mailly-Nesle is to take place early in October next in Poland. After the event M. de Reszké will fulfill his operatic engagements in America and England, then retiring, it is said, definitely from the lyric stage in order to live on the magnificent property which he possesses in the land of his birth.

The fiftieth performance of *The Little Genius* takes place at the Shaftesbury Theatre on Thursday evening next, when Miss Florence St. John will assume the title rôle.

Miss Genevieve Ward has been engaged to play the part of the *Queen* in Sir Henry Irving's forthcoming production of *Cymbeline* at the Lyceum Theatre.

Mrs. Robert Anderson, the well-known teacher of voice, of Boston, is in London for a few weeks with one of her pupils, Miss Florence Glover, also of Boston. They have just arrived from Paris.

Mr. J. Edmund Jaques passed through our city last week. He is from Brantford, Ont., where he was teacher for some years in the Ontario Institution for the Blind.

A NEW OPERA.

The Italian papers announce a new one act opera by Signor Emili Pizzi, under the title of *Ultimo Canto*. The libretto is by Signor Illica, who wrote the book for Andrea Chenier, the latest success at La Scala. It is one of eight successful operas chosen for performance out of a competition organized by M. Steiner, of Vienna, in which 195 operas were submitted.

It is said to be dramatic and original in treatment, both by the librettist and composer, the last death scene being absolutely new. The scene is laid at Venice in the sixteenth century.

CRYSTAL PALACE CONCERTS.

I am enabled to give a preliminary list of the soloists

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engaged for the forthcoming Saturday concerts at the Crystal Palace. The vocalists engaged are Misses Ella Russell, Rina Allerton, Evangeline Florence, Florence Monteith, Mlle. Landi, Mme. Clara Samuelli, Miss Marie Brema, Miss Marian McKenzie, Miss Florence Christie, Mme. Marie Duma, Mr. Barton McGuckin, Mr. Lloyd Chandos, Mr. Andrew Black, Mr. Douglas Powell, Mr. A. H. Gee and Mr. Watkin-Mills.

The instrumentalists are: Piano—Mr. Eugen d'Albert, Mr. Mark Hambourg, Mlle. Chaminade, Mlle. Clotilde Kleeberg, Miss Fanny Davies and Miss Muriel Elliot. Violin—Señor Sarasate, Mr. A. V. Belinski and M. Tivadar Nachez. Violoncello—Herr Julius Klengel and Mr. Leo Stern. Flute—Mr. Albert Fransella.

The programs again promise to be full of interest. We find such acceptable novelties as a new symphony in F minor by Richard Strauss, and another by Barclay Jones. We will at last hear a work in London from Vincent d'Indy, the delightful French composer, whose name until lately figured mainly on Continental programs. His *Légende Symphonique*, *La Forêt Enchantée*, will open the seventh concert. The following works contained in the list are all new: A Symphonic Prelude, by W. Wallace; Vorspiel to Ghismonda, by E. d'Albert; F. H. Cowen's four Old English Dances, W. Macfarren's *Otello* Overture, a suite of dances by Rimski-Korsakoff &c. Schubert's fantasia in F minor will be performed at the fifth concert, when Sullivan's *Golden Legend* will follow. At the eighth concert will be a grand performance of Berlioz's *Faust*.

Those composer soloists, Mlle. Chaminade, Mr. Eugen d'Albert and Herr Julius Klengel, will mainly perform their own works, most of which are new to the Sydenham audience. For the principal attraction of these capital concerts we must, however, look to August Manns and his splendid orchestra of artists, who so well understand, appreciate and follow his energetic lead.

#### LONDON FOR CONDUCTORS.

Interpreters in the musical world have long since recognized London as a vantage ground from which they could best appeal to connoisseurs all over the globe. Scarcely a year passes that we do not have the opportunity of listening to nearly every artist who has or hopes to attain an international reputation. Their careers are not considered properly started until their successful appearances here, and they frequently return to renew that success, which they know will be chronicled everywhere. They look upon the London critics as not only capable, but, being less hampered by various interests, as more just than those of other countries. To the leading part that Englishmen play in the affairs of life, and their influence in every direction, this may partly be attributed. The greater cause, however, must be the standard of attainment in public performance that naturally becomes very high in the world's metropolis on account of the competition of the greatest contemporary artists.

Conductors who are our greatest interpreters also recognize the value of a London reputation. We have had Richter, Mottl, Levi and Nikisch, Lamoureux and Colonne, not to mention others. The two last named gentlemen, not content with the work that could be done by conducting our own highly reputed orchestral players, bring their own men, whom they have drilled to a point where the ensemble excites our admiration. It cannot be questioned but that the continued association of conductor and players tends to the best results, but under the most favorable conditions the achievements of the band rest largely with the conductor. He must have breadth of conception, due sense of rhythm, an appreciation of tone color, among other qualities, besides a perfect obedience from every man in the orchestra. The achievements of Richter when he first came here, in the way of securing magnificent performances, were commented on on all sides. Since then he has had able followers, and the attainments of Mottl and Nikisch have been gratifying to lovers of orchestral music.

Negotiations are in progress for the appearance here, as a Wagnerian conductor, of Herr Anton Seidl. It is claimed by our *Raconteur* and others that for bringing out the emotional climaxes of Wagner's music he has no equal. He was one of the first to conduct Wagner opera in London, and his experience both in concert and opera all over America should have improved his work. His appearance will be looked forward to with keen anticipation.

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N. B.—Reports have been circulated to the effect that Prof. Scharwenka does not reside permanently in New York. We wish to contradict this statement most emphatically, and to add that he has been and will continue to devote his time and attention to the interests of the Conservatory.

pation by that large public here who duly appreciate orchestral music.

As there can be very little money made by these great chefs d'orchestre, they must come here for the benefit they derive from a reputation in London. Therefore we shall not be surprised to see Herr Seidl and all others who are trying to make for themselves more than a purely local reputation.

F. V. ATWATER.

### Miss O'Brien Writes.

AUGUST 21, 1896.

Editors *The Musical Courier*:

LAST week at a friend's house, while looking through some books, I chanced to get one of your *MUSICAL COURIERS*, and to my surprise I read an article concerning myself, dated June 17, for which I thank you very much; but whoever wrote the article did not write correctly, as it read that I sang in Chicago for some years, and that, in consequence of the notices given me by the press, that a benefit concert was arranged at Springfield, Ill., of which city I am a native, and that the proceeds of the concert, with considerable help from other interested friends, contributed toward my musical education. Now the true facts are that I sang in Chicago once, by request of friends; I sang in St. Josaph's Church, Chicago, on Sunday, June 2, which was the only time I sang in that city, and it is my parents who are paying for my musical education in Paris, as I have had no assistance from concerts nor interested friends, as stated. The article was unjust to my parents and also placed me in a false position, which I thought my duty to correct. You will greatly oblige me if you will correct that statement.

I have progressed rapidly while here, and hope to finish in the next year. I spent my vacation here in Paris, sight-seeing and studying French and Italian. I shall resume my studies the first of September with my teacher, Mme. Marchesi, and will write you again when I have an opportunity. Thanking you again for your article, and hoping to read a correction soon, I remain,

Respectfully, BESSIE O'BRIEN.

18 Rue de Acacias, Paris, France.  
(Our Lady's Convent.)

**New Empire School.**—The New Empire Theatre Operatic School, under the management of Mr. Nelson Wheatcroft, has already attracted the greatest attention in musical circles. The class for its inaugural year, 1896-7, will soon have reached its capacity, which is limited to twenty pupils. Mr. Nelson Wheatcroft, the director, is much gratified at the results, and has had submitted many librettos and scores of new operas which he is considering for presentation during the coming season.

**Edmund J. Myer.**—Edmund J. Myer is now at York Springs, near Gettysburg, Pa., at the foot hills of the Blue Mountains, working on his new book on the voice, which he hopes to have ready for publication by the last of this year or the beginning of the next. In this, his fourth work on the voice, he promises the vocal profession some new and interesting things. Mr. Myer will reopen his studio at 32 East Twenty-third street, for the coming season, the first Monday in October.

**Eugene Gruenberg's Change.**—Mr. Eugene Gruenberg, of the Boston Symphony Orchestra, has severed his connection with that organization, after a service of seven years, in order to accept an offer from the New England Conservatory of Music, which will afford greater scope for his abilities and inclinations. It will be remembered that Mr. Gruenberg succeeded the late Julius Eichberg as leader of the violin department at the Boston Conservatory of Music, which position he held for three years. He was then engaged by the management of the New England Conservatory, but the demands of the orchestra upon his time confined his teaching to a limited number of lessons. Mr. H. L. Higginson, proprietor of the orchestra, recognizing the wider field thus afforded Mr. Gruenberg for artistic activity, has accepted his resignation in a letter expressing his high estimate of Mr. Gruenberg's talents, and his reluctance at losing so valuable an artist. He will therefore be able, in future, to devote his entire time to the interests of the New England Conservatory.

A new work by Mr. Gruenberg, on the theory and practice of violin playing, is rapidly nearing completion, and will be published some time in the fall.

### Heinrich Meyn.

MR. HEINRICH MEYN is a baritone of the first rank, well known in New York for the past three years for his able and musicianly work with the leading orchestral and choral societies, as also for much delightful lyric work in the fashionable social world.

Personally Mr. Meyn has much in his favor. He is tall, slight, fair, of interesting bearing and unusually refined address. Born of a distinguished family in Germany, he has learned to speak English with extraordinary fluency and correctness. Not only this, but, having acquired the language principally in London, Mr. Meyn possesses the much-coveted English accent in great perfection, but without any affectation. His English discourse is polished and interesting, while for vocal purposes he has at his command the four different languages—English, his native German, French and Italian. On the purity of his French he has recently been highly complimented in Canada.

Mr. Meyn began his vocal career with operatic study under Paul Ehrke in Hamburg. He studied oratorio at the High School, Berlin, and pursued his lyric study under Stockhausen at Frankfurt. The New York public are thoroughly familiar with Heinrich Meyn's lyric charm, which has constantly, in its intelligence and dramatic force, as well as musicianly feeling, been compared to that of Henschel. The comparison is in no wise injudicious, as, aside from the fact that Mr. Meyn possesses rare feeling, a strong magnetism and the true dramatic instinct, he is further a soundly educated musician.

Mr. Meyn came first to Boston four years ago, his social and artistic affiliations in Germany providing him with introductions to leading orchestral men, Nikisch, Lang, &c., together with members of the social world. He immediately obtained engagements where his abilities were readily recognized; and his reputation reaching New York, he was called at frequent intervals to sing with leading societies and orchestras, including the Liederkrantz, Darnoch and Seidl, where he at all times achieved distinguished success.

The voice of Heinrich Meyn is of deliciously mellow and vibrant quality, absolutely even throughout its wide range, and as brimful of pathos as it is of convincing dramatic strength. It is not a usual voice, for few singers are capable of the forceful and convincing strength which belongs to Mr. Meyn, while retaining at the same time the pathetic tenderness and delicate control of nuance with which he can invest a little Lied or ballad. Two specific and valuable qualities distinguish his talent—his versatility and his quick power of study. He has sung in opera, in oratorio and in the lyric field with equal success, and he is able to perfect a rôle in shorter space than most prominent singers of the day. Because of his genuine musicianship he is always reliable and is never known to say no to a proposal of any nature in which he is interested, no matter how short the time allowed him for study or rehearsal. He sang in Bruch's *Arminius* at two points in New England recently on two days' notice, without ever having seen the work before, and he had the musicianly skill and confidence to appear with Carl Zerrahn in Gaul's *Holy City*, singing the work at sight at an afternoon concert with a character and finish which obtained him immense commendation. He also on one occasion jumped into the rôle of *Valentine* in *Faust* without any rehearsal, having simply studied from the piano score, and the occasion happening to be but his third appearance upon any stage.

Mr. Meyn is one of the artists most favorably known from the artist's standpoint at the various leading festival centres. He has come off with honor at all the New England, Buffalo, Montreal, Washington, Baltimore, Indianapolis, Ann Arbor and Detroit festivals, singing at five festivals successively at Montreal.

The intelligent and unforced use which Mr. Meyn makes of his voice is as grateful to the ear as its pure and musical quality. He is a firm believer in the bel canto, and delivers his phrases with an even smoothness which is very delightful to hear. Although of a high-strung temperament, and of a force of dramatic feeling which might tempt a less intelligent singer to occasionally shout, Mr. Meyn always reserves his forces, holds them under perfect control, never forces the voice, but leaves always the im-

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Negotiations with other great and prominent artists now pending will, when completed, be duly announced. For dates, terms and other particulars address RUBEN & ANDREWS, 489 Fifth Avenue, New York. Telephone: 1872 38th.



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A few professional pupils (he prefers no amateurs) are taught by Mr. Meyn in New York, and he instructs a large vocal class in Waterbury, Conn., once a week. On his first arrival in the country he taught for two years in the New England Conservatory. He has recently taken the position held by Francis Fischer Powers at South Church, Madison avenue, where the other members of the quartet are Mrs. Gerrit Smith, Miss Marguerite Hall and C. H. Clarke.

The compass of Mr. Meyn's voice often enables him to sing rôles within widely different range, even on the same occasion. Not long since he sang the King's Prayer from Lohengrin and Bruch's Frithiof in one evening.

In Heinrich Meyn New York has acquired one of her most valuable voices and versatile musicians. Above all things is Heinrich Meyn an honest singer, with methods as true and unaffected as are the instrument he possesses and his general personality and bearing. With all his gifts the singer is singularly modest, which adds an extra charm in the eyes of the artistic and social world, where he is a generally esteemed favorite. During the present season Mr. Meyn has sung a great deal at Newport in the fashionable world, and has become the most popular of artists.

### Piano Playing of the Past, Present and Future.

A FEW evenings ago I was vainly endeavoring to concentrate my attention on a biography of Mozart; my fair neighbor in the adjoining house was successfully dropping many old stitches and adding many new ones to the musical socks, otherwise termed Mozart's C major sonata, in which she was to take her first faltering steps into the classical world of piano composition.

As my luckless book dropped from my hand I fell to musing on music in general, and slowly but surely my wandering thoughts traveled back to Mozart's day. My outer eyes and ears had grown blind and deaf, while my inner ones were riveted on a dear little spinet with four spindle legs that supported their soulful burden with evident pride. The Arcadian shepherds and shepherdesses that lounged so gracefully indolent on the artistic lid were watching the clattering keys as they rebounded from the closely curved fingers of the little lad who sat so primly erect before the happy, smiling spinet. Endless runs, like dainty strings of pearls, and numberless embellishments, like flashing diamonds, scintillate in the golden chain of melody; no iron, no brass, all pure gold, with only an occasional silver glissando. As the times, so the performer; as the performer, so the music. Every composition clearly bears the stamp of the powdered wig with its even curls, of the gilt buttons, of the dainty lace ruffles; all can be closely traced in the evenly rippling trills, the crisp and bright staccati and the gently rising and falling arpeggios.

My mind was evidently in a kaleidoscopic frame, for no sooner had my mental eye and ear begun to revel with child-like glee and happiness in this music from heart to heart when the shadow of recollection fell upon the bright picture, bidding it to make room for another of its kind, but, oh! so different.

A brightly illuminated stage, incandescent lights penetrating every nook and corner with their searching, merciless curiosity, an orchestra of eighty men, and a monster inclosed in a wooden cage; a monster whose tail grows longer as the years roll by, and whose distended jaws disclose so many new wisdom teeth that its great-grandmother, the dear old spinet, would have shrieked with horror at the sight. Last but not least, the artist—no face, all hair; no hands, all fingers; no flesh, all muscle. First movement—Chords crash upon chords with an iron clang; in vain the orchestra tries to drown them with brass, the monster rises supreme. Hands fly, coat tails fly, hair flies, one foot, both feet cling to the pedal with the irresistible attraction of magnetism.

Second movement—Something distantly related to melody is heard. To be sure, note flows into note—a stream ensues. Alas! no silvery, rippling stream in whose clear mirror the fair flowers and grasses seek their reflection, but muddy, yellow water with sand and pebbles, the flowers torn rudely from the banks and drifting aimlessly toward an unknown grave.

Last movement—Helter-skelter, pell-mell, first done, first won. Metronome 200, a note dropped here, a note dropped there. "The cry is, 'Still they come.'" Onward ho! Orchestra ahead! Piano ahead!! Finale furiosissimo!!! \*\*\*

With a groan I grasp wildly for my imaginary hat and coat, when my flight toward the door is arrested by a bulky object. My outer eyes behold a spinet-like form, like that of the first vision, but the widely grinning jaws are those of the monster. My hands press in greeting upon the ivory teeth of this new representative of the firm Piano, Forte & Co., but no sound of welcome greets my ear. This new comer is voiceless; in the faintest of faint whispers I hear, "Click, click, click." What does it all mean? Let me tell you: "Work for the present, music for the future."

Gracefully and noiselessly the hands rise and fall with a true Delsarte swing, click follows upon click in a perfectly even legato, portamento, marcato, staccato. No sounds to divert the mind from absolute attention to finger development. No protruding knuckles, no distorted joints, but perfect relaxation and loose wrists are the result. The evenness and accuracy of the past, with the strength and brilliancy of the present, are united to form the golden mean of the future. At last the digital skill and the tempi have been mastered; now away from the click, click, click to the piano with a heart and soul and voice. Ah, how the melody gushes forth! What pleasure, intense pleasure, to behold the perfect outlines of patient labor, unmarred by wrong notes, unblurred by slovenly legato or false pedaling—even, perfect, of crystalline purity, and, above all, fresh and new to the mind and heart. How the music teachers, pupils, fathers, mothers, sisters, brothers and neighbors will bless the day when the dumb Practice Clavier will share the honors with the sonorous piano in every musical or would-be musical home.

MARIE GAUL.

808 West Fayette street, Baltimore, Md.

**Reichmann.**—Theodor Reichmann, who had engaged to appear at Munich as *Wolfm* in Tannhäuser, refused to appear, as he had just ended a "cure" at Karlsbad, and had been ordered by his doctor not to use his voice for fourteen days. As the doctor's certificate was in due form the management did not insist on the fulfillment of the contract, but expressed its surprise at hearing that Reichmann, who could not sing on August 13 at Munich, could sing the arduous part of *Hans Heiling* on the 16th of the month at Vienna.

### Summer Music in the Mountains.

RICHFIELD SPRINGS, N. Y., August 22, 1896.

THIS little mountain spa, nestling picturesquely among the Otsego Hills, 1,800 feet above the sea level, enjoys distinction not only as a fashionable health resort, but likewise for being a centre of prominent musical events during the summer months.

At the two leading hotels, the Spring House and the Earlington, numerous high-class concerts are almost daily given for the entertainment of the guests and cottagers, who comprise a numerous summer colony. Not for many years past have so many gifted artists been heard in Richfield as during the present season. The Spring House musicales have been especially noted for their unvarying excellence and for the first hearing in America of several interesting compositions. Among the more prominent artists who have contributed to these programs are Miss Fannie Hirsch, Miss Eva M. Clarke and Miss Florence de Vere Boesé, sopranos; Mr. J. C. Bartlett, tenor, and Mr. Purdon Robinson, baritone. The principal instrumental soloists thus far have been the distinguished young pianist Miss Amelia Heineberg and members of the Spring House orchestra, including Messrs. Julius Akeroyd (of the Boston Symphony Orchestra), violin; A. Heindl, 'cello, and T. B. Van Santvoord, flute.

On Wednesday evening last the Boston tenor, Mr. J. C. Bartlett, made his début before a Richfield audience. He was accorded a flattering reception and his success was immediate. After his first number, a song by Jensen, the audible expressions of delight were numerous and unmistakably genuine. Mr. Bartlett is the possessor of a voice of purest quality, unalloyed by the slightest taint of harshness or vibrato, which he uses with consummate skill and unerring taste. His mezzo voce effects are exquisite, while his power of sostenuto is remarkable. A voice of such surpassing smoothness, so admirably controlled and supplemented by fine intelligence and genuine temperament, could not fail to impress the most indifferent hearer.

Miss Fannie Hirsch has long been a favorite in Richfield, and her popularity is unabated, as was evidenced by the flattering recognition she received. Her powerful dramatic voice was heard with fine effect in an aria from Tannhäuser, and later in a group of German songs, which she interpreted in a delightful manner and wholly beyond criticism. Miss Boesé gave much pleasure by her singing of several ballads. The quality of her voice is light, somewhat unpleasant in timbre and of limited range; yet she possesses a charm of manner that always finds favor with her audience.

Only words of highest praise can do justice to Miss Heineberg's piano playing. This young lady has recently returned from abroad, where her musical education has been acquired under the able instruction of Professor Barth, of Berlin. She possesses all the requirements of a true artist—delicacy of touch, extreme beauty of tone, versatility of style, amazing technique, and fine sensibility. Her playing of the Liszt Rhapsodie No. 13 was a remarkable *tour de force*, while the smaller pieces of Henselt and Mouszkowski, were characterized by rare delicacy and finish. Her interpretation of the Chopin Berceuse was almost ideal in its fine intelligence and poetic insight. It is, in fact, difficult to speak with moderation of this young artist's exceptional gifts, which are deserving of universal recognition.

Miss Clarke's admirable accompaniments have been the subject of numerous complimentary expressions. Her filling of this important rôle is a *sine qua non* to the success of the musical season. In addition to her gifts as an accompanist Miss Clarke possesses a beautiful and well trained soprano voice, which has been heard on more than one occasion.

More than a word of praise is due the Spring House orchestra, which is doing such splendid work under the

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able direction of Mr. Van Santvoord, a renowned flute virtuoso and a musician of talent and education.

The concerts at the Earlington have been under the personal supervision of Mr. Albert Gerard Thiers, a prominent New York tenor, and a favorite of long standing in Richfield. Mr. Thiers is also a pianist of the first rank, and his exquisite accompaniments are always the subject of much admiring comment.

Two "Musical Mornings" were recently given at Clayton Lodge, the summer residence of Mrs. Amos Morrill, by Mr. Purdon Robinson, the well-known and popular baritone of New York. Mr. Robinson had the assistance of Miss Harriette Cady, pianist, and Mr. Alexander Heindl, 'cellist, between whom the artistic honors of the occasion were evenly divided. Mr. Robinson was in fine voice and sang delightfully. His songs were well chosen and his success was unqualified. X.

### A Letter to Miss Fay.

ST. LOUIS, MO., August 17, 1896.

MY DEAR MISS FAY—Although you have probably never heard of me—though I have been heard from—I have known you through your writings and THE MUSICAL COURIER for some time, and I want to tell you that I think your letter in the last MUSICAL COURIER on the subject of our 'dear old M. T. N. A.' is just what is needed, and I earnestly hope your suggestions will be noticed and carried out. Surely, as you say, "the National Association ought to be a beacon which should attract the whole country, and it should fairly blaze with the best we have in musical art." Then you say: "How can the best artists"—and you might have added amateurs and students—"be expected to take a long journey to listen to second and third rate players?" All very true, my dear Miss Fay, and I wish you had added singers, too. When I saw the vocal program I was amazed beyond measure, and expressed myself thus to several musical friends: I could not conscientiously advise any of my pupils to take such a journey and not be better rewarded. Yes, the State association is just the place for "unknown" or aspiring musicians or young artists to "try their wings," and it often brings them into prominence and positions. But the National should be an educator even to artists like yourself. Then it would mean something year after year, and attract the highest from all parts of the musical world. "Brighton" is the place for our next meeting, and I hope all who read your interesting letter will appreciate the pun. The distance and expense will not be a serious question if the place is a cool and attractive one and gold the basis in every sense of the word.

Sincerely and admiringly, yours, LEARNER.

P. S.—Would not the latter part of August be a better time and season than July?

**Wagner and Billroth.**—In a letter to Lübke the late Dr. Billroth wrote from Munich, in 1869, respecting a performance of Rheingold as follows: "The poem you know, the want of character in the so-called gods, the impossibility of the would-be German language, the frightful tastelessness of the costumes of the gods—all this could not unfortunately be saved by the extraordinarily tedious music; the piece, therefore, made a brilliant failure. Only once I fancied I heard a connected piece of music, fifteen full minutes long." In 1872 Billroth writes about the management of the *Wiener Deutsche Zeitung*, of which he was a proprietor. "The bottom has fallen out of the cask. The editor was persuaded yesterday by the Wagner clique here to accept an article on Wagner by Cornelius, and added the note, 'As what concerns Wagner can no longer be separated from what concerns Germany.' You can form no idea of my rage at this remark. I have to-day declared to the president of the board of editors that I cannot belong to an editorship which opens a prospect of a statement that what concerns Liszt or Mosenthal or Mark cannot be separated from what concerns Germany, Wagner's Götterdämmerung." *Schlag doch der Deibel-drein.*

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### Bayreuth, '96.

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THE orchestra alone was worth the trip of 9,000 miles, attendant inconveniences, time and money spent.

Such wonderful effects from the brass instruments, such blending into and with the reeds, I had never heard before, while the strings were simply above and beyond any comparison. The whole orchestra was "out o' sight" in deed as well as in body.

Only in Bayreuth, and there only as long as the Wagner enthusiasm will last, can such wonderful music come forth from an unseen abyss.

There was some good singing, but much more that was open to criticism. The same comparison will hold good of the acting. We heard and saw the new *Siegfried*, Herr Burgstaller, and the new *Brünnhilde*, Fräulein Gulbranson. Both are gifted with fine voices, but the former wasted his powers early in the day's play and failed to make his final vocal climaxes while acting his part with too much enthusiasm, while the latter sang with much more judgment and accomplished her vocal climaxes, failing, however, to reach any dramatic height in her actions. Herr Perron—*Wotan*—is one of the best singers and actors in the cast. His part was done with vocal and dramatic dignity lacking only in impressive breadth of voice for a perfect representation. Occasionally he flatted.

Herr Vogl's part as *Loge* was one of the finest characterizations, both as to voice and action, of the whole Ring. I could not warm to his *Siegfried* and Frau Sucher's *Sieglinde*. These people are a little too old, especially vocally, for a complete representation of their parts in the Walküre; but, while not ideal, they were still reliable and adequate.

I admired Herr Friedrich's *Alberich* and enjoyed all but his final screams of rage, in which he forced his big bass voice up to the high F and F sharp. 'Twas not artistic and struck me as a mannerism. Herr Breuer's *Mime* was—after Vogl's *Loge*—the next best piece of character play and song of the four days. The other two giants, *Fasolt* and *Fafner*, did justice to their appearance. They looked like bears. The monster was absurd in appearance, but Herr Elmblad's enormous smothered voice is something to be remembered with mirthfulness, not fear, as intended by the situation.

Of the Rheintöchter only words of praise for their excellent singing under difficulties (they were under water!) can be said. Fräulein v. Artner, the first soprano, has rather a hard voice with an electric vibrato, and while not so objectionable in a *Rhinedaughter* (one might forgive the latter most any fault), it was positively disturbing to my ear in the *Stimme des Waldvogels*.

Fräulein Brema was very dramatic as *Frika*, but it is sad to contemplate the early ruin of the great voice that seems in store for her.

Frau Heink-Schumann and Fräulein Fremstadt were vocally delightful.

The ensemble of the wild Walküren (eight ladies), a most remarkable performance, possible only in Bayreuth, was one of the stirring features of the second evening.

The first act of *Siegfried* was the finest complete act of the whole series. Herr Burgstaller sang with brilliancy and played with unusual enthusiasm. He was unable to continue on the same vocal plane through the second and third acts, as mentioned above, and the same conditions prevailed in the *Götterdämmerung*.

The chorus of *Männer* (male chorus) of the last day was magnificent. There wasn't much of it, but 'twas sung right out from the chest with tremendous, almost barbaric, vitality. There would not have been a live man in the lot if the effort had been continued for twenty or thirty minutes.

While there is undoubtedly a charm—a thrilling one—in this, in Germany, much cultivated open tone production, there is, on the other hand, certain vocal ruin staring him or her in the face that has not learned to cover and modulate the voice artistically. Herein lies Herr Burgstaller's failure.



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Herr Grengg as *Hagen* failed to make much of an impression on me, though the part is an excellent one for the dramatic singer. There was a disagreeable break in his voice—on C sharp—which showed its ugliness three or four times. Herr Gross' *Gunter* was mediocre throughout, and Frau Reuss-Belce was a harmless *Gutrune*. Of the remaining cast of gods and goddesses I cannot recall anything worth telling about.

There were some grand, gloomy stage settings, for much darkness prevailed with these gods and their deeds. Then there was a most beautiful wood scene, where *Siegfried* hears the voice of the bird and the enchanting Halle der Gibichungen am Rhein. The first scene of the Rheintöchter was perfectly entrancing, and the numerous transformation scenes were managed without a flaw. Truly, marvels of mechanical skill! Of course there were a few absurdities, as, for instance, the exceedingly Dutch rainbow of yellow ochre, grass green and flaring red—really the most inartistic thing of all. Then the amusing monster into which *Alberich* was transformed for the guarding of the treasure. Children might scare at such an absurdity, but not so a cosmopolitan audience. Then the pair of sheep that were hitched to the wagon looked just like those woolly things to be seen in toy shops. The fire scene was not worthy to be in the same company of so many other mechanical excellences. *Brünnhilde's* horse, *Grane*, was one of the very best behaved individualities in the cast, always perfectly quiet and sleek looking, totally unlike the nostril distended, fiery and restless steeds we see pictured as the horses of the gods. 'Twas a wonder to me that *Grane* didn't fall out of the skiff with a big sail that *Siegfried* brought her to the Halle landing in.

As to the costumes, a volume of criticism could be written. I will only mention the eye-offending conglomeration of attire of the gods and goddesses in the Rheingold. 'Twas horrid, and worthy of the woman who wore a black dress, black flat hat, and a blue veil covering her forehead and nose. Thus was Cosima Wagner attired when I saw her. *Brünnhilde* wore a perfectly plain white gown, drawn at the waist. I don't know just what was offensive in this make-up, but it appeared out of place, and there were others; but enough for the present on this topic.

Of the music? Not one word at this time, for I still love Beethoven above all composers!

There were about 800 French people present, quite a number of English, just a sprinkling of Americans and Italians, and a few Germans mixed up with other nobilities.

I was eager to get away, strange to say, and took the first train to Berlin, where I heard at Kroll's *Hänsel and Gretel*, by Hümpedick; Goldmark's *Das Heimchen am Herd*, Mozart's *Don Juan*, Wagner's *Tannhäuser*, Bizet's *Carmen*, Mascagni's *Cavalleria*, &c.; saw the ballets, *The Rose of Schiras*, *Phantasien im Bremer Rathskeller*, and to cap the climax, *Circus Renz* right here. Surely I've had a good time!

W. L. BLUMENSCHNEIN.

HAMBURG, August 22, 1896.

**A New Tenor.**—A newly discovered tenor, Friedrich Carlén, has been engaged by the Dresden Court Theatre. He is an American, but has been trained by German teachers of singing. He will sing in Leipzig in two Gewandhaus concerts, and at the beginning of this month will appear as *Faust* in Dresden.

**A Patriotic Grinder.**—Italy's trials have fired the heart of Rafael Gianelli, who for several years has enjoyed a monopoly of the street piano business in Toronto, Ont., and has grown rich out of it. He has sailed for his native land with his family in order that his eldest son may join the army. The Italian colony of Toronto gave the Gianellis an enthusiastic send-off.

**Budapest.**—A late performance of *Lohengrin* at the opera house of Budapest nearly had a tragical ending. Alfred Rittershaus, the *Lohengrin*, delivered in the duel scene a blow which Beck, the *Telramund*, could not parry. The latter was disarmed and wounded in the arm and hand. He played the rest of the part with the injured limb in bandages.

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BOSTON, Mass., September 6, 1896.

**MESSRS. LEE & SHEPARD** have published the *Story of the Hutchinsons (Tribe of Jesse)*, by John Wallace Hutchinson, compiled and edited by Charles E. Mann, with an introduction by Frederick Douglass. The book is in two large volumes and it contains in all 911 pages. The print is clear and enticing, and there are many illustrations, some of which are curious, many of which are interesting, and a few suggest padding, as those of Abraham Lincoln and one or two inconspicuous relatives.

Mr. Hutchinson, who is now seventy-five years old, and who, alas, was last seen here in public seated on the platform at a meeting of free silverites, assembled to indorse the Chicago platform and applaud Mr. George Fred. Williams, whose conversion is rivaled only by that of Saul of Tarsus, tells his story, "usually in his own way." To quote the words of Mr. Mann: "It was the Tribe of John" that sang in the camps; that preached woman suffrage in the wonderful campaigns in Kansas and elsewhere; that talked and sung temperance in conventions in the North, South and West; and John, as the last of the 'Tribe of Jesse,' has stood by the biers of nearly all the eminent reformers with whom the family has been associated, and sung his requiem over the graves of all the members of his gifted family."

To me the Hutchinson Family is only a name and a tradition. I never heard the members sing in family group or as individuals. I know of the anti-slavery struggles in which they took an active part only from books and conversations with my elders. That the Hutchinsons were earnest workers for the cause of female suffrage does not appeal to me. No doubt they owed much of their fame to the causes in which they were from time to time enlisted. If they all were alive and were to appear in concert, I am not sure that their performances would call for extended criticism, although hundreds of men and women who now remember them believe in all sincerity that they were great singers, and they would wax hot if their opinions were controverted—just as those who heard Jenny Lind and Macready are inclined to doubt disdainfully the claims of sopranos and play actors that in turn have been heard in opera, concert or theatre since their idols visited this country. People who hear singers proclaiming political or sociological doctrines for which they themselves would go to war if necessary are not likely to judge the singers in cool blood. They listen with the inflamed heart or with the prejudiced mind rather than with trained ears. Yet no one can read these volumes without respecting the convictions of the singers and the devotion shown by them to righteousness as they regard it. The book is too long spun out. There are details that are as brushwood. The blue pencil judiciously used would have stricken out many pages. But, on the whole, it is a mighty interesting book, one that furnishes much singular and intimate information, one that will please the student of the history of the American people and the general reader more than the musician, who will seek in vain for anything that will instruct him or encourage him in his art.

Like many patriotic Americans, Mr. Hutchinson has a pride in ancestry which seems unaccountable to the intelligent foreigner who is acquainted with the defiant and false statement of the Declaration of Independence concerning equality and freedom in birth. But Mr. Hutchinson is more modest than many of his countrymen. He does not go back to William the Conqueror; he is contented with 1282. He states that the family is entitled to bear arms, and he mentions a lion rampant and a cockatrice "with wings indorsed azure." Richard Hutchinson emigrated to this country in 1634 and settled in Salem village, now Danvers, Mass. He was "the possessor and introducer of the first plow brought to this country."

The father and the uncle of John purchased a fiddle when they were fourteen or sixteen and they often played at farming and husking bees; "but after some years, becoming dissatisfied with these performances, thinking them demoralizing, they resolved to dissolve partnership in the musical line and earn an honest living on the farm." They divided the instrument, and each made for himself a tobacco box from the half. "No comment is necessary on the moral aspect of this reform."

The children of Jesse by one wife were sixteen in number, for there were giants in those days. Thirteen grew up to manhood and womanhood. A boy was the sixteenth (born in 1829). John was the thirteenth (born in 1821). "My mother," says John, "the mother of four quartets with a sister in each, was possessed of a voice of peculiar sweetness." Prof. R. D. Muzzey thus spoke of her sister, Miss Leavitt, an alto: "I have since heard Madame Malibran, Madame Sontag, Jenny Lind and an oratorio in St. Xavier's Chapel from the choir of Pope Pius IX., and I have not yet heard a voice so rich and inspiring as that of Miss Leavitt." She married a sifter in the war of 1812.

The family lived at a town called Amherst, near the present site of Milford, N. H. They were farmers and poor. A neighbor once asked, "Where is your furniture?" The mother, a Yankee Cornelia, pointed to the children and said, "These represent my furniture."

These early pages are the freshest and most entertaining. There are many good stories, as that of Parson Moore, who, although his denomination was opposed to Masonry, was asked to officiate at a Masonic celebration. And this was his prayer: "O Lord, we pray for we know not what, if it is good, bless it; if it is bad, cuss it. World without end. Amen."

The boys learned hymns, sang in the church choir. Judson bought a fiddle for \$8. John bought another. Asa was given a 'cello. They "were discouraged from practicing in the house." Later two of them joined a brass band, choosing tenor and bass trombone. They played impartially for either party in the campaign of 1840. Gen. James Wilson gave them brandy in tin dippers when they serenaded him. The description of the rum drinking of that period reminds one of scenes in that neglected novel *Margaret*, by Sylvester Judd. The town clerk taught singing schools. A white woman in the village, who had been jilted, married the first man who proposed, a negro. "Although the inhabitants treated them with proper consideration and courtesy, still they considered the match a questionable one."

The boys began to give entertainments in the village academy, and on Thanksgiving Day, 1839, the Hutchinson family appeared together in public for the first time. The program included hymns, anthems and glees. The minister wrote a review of the concert for the *Farmer's Cabinet*. In 1841 John said to his brothers, "We need more discipline and more culture."

They went to Boston to see Dr. Lowell Mason. He advised them to use his recent publication, a new singing book called the *Academy of Music*, and then "resumed his labors writing music." George J. Webb received them courteously and asked them to join the Handel and Haydn. They attended one rehearsal. "We retired from the meeting with a feeling that it would not be to our advantage to join them. \* \* \* We considered that by becoming mem-

bers we should lose our identity (as we had somewhat light voices which would be drowned by their style of chorus singing)."

Instead of joining the Handel and Haydn John worked for a grocer for \$8 a month and board. One of his duties was to tend bar. He soon went to Lynn, where four of his brothers kept store. "We still kept up our musical practice and went into systematic training. We provided ourselves with the best music published in Boston—The Kingsley Social Choir, The Æolian Lyre; and I sent by express the last dollar I had to Oliver Ditson's publishing house in Boston for the cantata, *The Maniac*, paying 12½ cents express." They joined the choir. Moved by Hawkins, "the reformed drunkard," they took the pledge and they began to sing temperance songs. One of these songs, written by Jesse, begins:

King Alcohol has many forms  
By which he catches men;  
He is a beast of many horns,  
And ever thus has been.

I do not know whether horn here is used by way of jest, as one might pervert the sentence concerning the putting down of the horn of the ungodly. They went a-strolling, selling wares and singing. A concert at East Wilton netted 6¼ cents. At first they sang from note. In after years they committed to memory the songs they sang.

Throat specialists and singers should note this remedy: "Being somewhat affected with hoarseness for several days, learning that pickles were good, at the next concert we procured some, about 6 or 8 inches long, and between the songs we would stoop down and take a bite and pass it to the next. On one occasion we came pretty near strangling with the vinegar."

They traveled through Vermont and New York. They called on Thurlow Weed at Albany, and felt themselves in the presence of "a great and good man."

What were they singing in 1842? The *Cot Where We Were Born*, *The Grave of Bonaparte*, *The Maniac*, *Crows in a Cornfield*, *Matrimonial Sweeties*, *Alpine Hunter's Song*, *The Irish Emigrant's Lament*, &c. "We did not attempt any performance that we could not master." A Mr. Newland advised them to give up the name "Æolian Vocalists" and take "Hutchinson Family." He also recommended them to abandon instrumental performances.

Would you learn their methods? "The leading characteristic in the 'Hutchinson Family's' singing was then, as it always has been since, the exact balance of part in their harmonies, each one striving to merge himself in the interest of the whole, forming a perfect quartet, which was rare in those days. So united were we in our movements there could be no strife and neither's voice could be distinguished until he arose and sang a solo; then the characteristics of each voice could be identified. Judson took the melody, John the tenor, Abby sang a rich contralto, while Asa gave deep bass; each being adapted by nature to the part necessary for perfect harmony. Judson accompanied his own ballads with his violin, while Asa with 'cello and I with violin played accompaniments for him also. Abby played no instrument, and sang, as did I, with Judson's and Asa's playing."

Their first original song was published: *The Vulture of the Alps*.

They again appeared in Boston. "Meeting Professor Webb, a man of great culture, we solicited criticism; and to the query, 'What is your advice to us?' he answered, 'Please yourselves, my boys, and you will please the public.'"

In '43 they were singing for freedom at abolition meetings. John, playing ball, struck James Russell Lowell a hard blow on the forehead. The Hutchinsons visited Brook Farm and saw the inspired and the hangers-on. Later they sang *Calomel* and *Excelsior*. In New York Gen. George P. Morris befriended them and furnished them with *My Mother's Bible*, *The Sword and Staff*, &c. They were asked to take charge of the music at Beecher's church in Brooklyn. They were sick at the sight of slaves in Balti-

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more, waiting to be bought. They saw Daniel Webster in Washington, helping himself generously to champagne. "It wounded us deeply to see this much admired and almost worshipped man partaking so freely of wine; but we could not forget that it was Webster, and listened and looked with respect and awe." In Baltimore, at a concert, some word of criticism was spoken, "and in an instant Judson and Asa had pitched into one another." John was peacemaker, and soon after they all sang to the audience:

For many generations past  
Here is our family tree.  
My mother's hands this Bible clasped;  
She, dying, gave it me.

In 1844 N. P. Rogers wrote in the *Herald of Freedom*: "What songs he (Burns) would have left us if he could have written under such a spell of music as possesses the Hutchinsons!"

I do not propose to tell in brief the story of their concerts in all parts of the United States and in Great Britain. Let me quote at random.

On the voyage to England (1845) the Hutchinsons were thrown in with slaveholders from Cuba. (Frederick Douglass, by the way, was obliged to take passage in the steerage.) "One of them, at the table one day, accidentally spilled some wine on the dress of my sister; his profuse and distressing apologies, coming from such besotted lips, were much worse than the wine stains on the silk skirt." John, John, was that a graceful way to accept an apology?

At Liverpool they heard Grisi, Mario, Miss Whitnall and Signor Lablashe (sic) singing in the opera house "for the small price of 1s. and 2s., and 6d. for the poor, and a small house they had too. Of course we could not expect to approach the character of the music they sang. Novelty and harmony were all we could count on for success, but we thought we could give just as acceptable a concert as they."

Here is an episode at Manchester. "We notified our landlady early on Sunday morning that we wanted our bill, as we were going to leave. She handed the bill to us, and, on finding it made out for £5, a full week's bill, told her we would not pay it. She got mad and very much excited, said we ate so much more than Englishmen that our board was worth more, and she would make no reduction. We then told her we would stay the week out, and forthwith ordered breakfast. It was produced in good time, and we so astonished the good woman with our voraciousness that she was glad to let us go at half price."

In London they attended a Buckingham soirée. "We were ushered into a room full of aristocratic people, with white gloves, &c." They sang *The Cot Where We Were Born* and other numbers and Abby sang the *May Queen*. They had heard and had liked Willson, the Scotch singer. In London they met Charlotte Cushman, Eliza Cook, Dickens, Macready, Jerrold, Rogers, Mrs. Norton.

At their first concert in London, February 10, 1846, a man sat in a conspicuous place, "and at an opportune time threw upon the stage offerings in the shape of a wreath and bouquet. When we returned to our anteroom, who should appear but this man, asking where his wreath and flowers were, with the explanation that he desired to throw them to another artist the same evening. We pointed them out to him, and he seized them and vanished into the night." The newspapers, as a rule, slated the Hutchinsons. One critic told them to throw away their fiddles. "The *Times* called us the 'second batch' of American singers." "Batch" stuck in their crop. However, George Atwood offered consolation in the shape of a "real Yankee dinner of beans and brown bread." They heard Wellington in the House of Lords. "Every word he spoke was followed with cheers. He began: 'My lords (cheers)—my lords (cheers)—the army (cheers)—in India (cheers)—the Sikhs (bravo, bravo!)' That was about all he said; but the next morning the *Times* came out in a two-column article on the thrilling effect produced by the eloquent words of the noble lord."

"On leaving London our landlady said we were excep-

tions to the common itinerant singers in that we paid our debts."

They met George Dawson and Bright. At Birmingham they heard that Henry Russell was going to sue them for singing the *Maniac*. At Manchester they heard Vieuxtemps and saw Cobden. Miss Martineau wrote about the visit of the Hutchinsons to Grasmere, where they sang a refrain:

Now, farewell, friends and brothers,  
Fathers, sons, sisters, mothers,  
Harriet Martineau, and all others  
In old Ambleside;  
May the choicest blessings rest upon you all;  
Farewell, farewell.

Let us leave the Hutchinsons for a week. Reading all such memoirs, whether of kings, play actresses, or philanthropists, I recall the words put by Jules Laforgue into the mouth of the young and insatiable Prince Hamlet: "They also, the little people of History, were learning to read, taking care of their nails, lighting every night the dirty lamp; amorous, greedy, puffed up; mad for compliments and handshakes and kisses; living on local gossip; saying, 'What sort of a day will it be to-morrow? It's getting wintry. This has been a bad year for plums.'"

The Hollis Street Theatre opened last night with a performance—the first in Boston—of the *Lady Slavey*. The piece made a favorable impression.

Next week I shall allude to certain features of the performance.

A divorce lawyer told me the other day that to him the most immoral opera was *Lohengrin*: Because the husband, who was in very comfortable circumstances, left his wife without giving her the compensation of alimony.

PHILIP HALE.

### Boston Music Notes.

BOSTON, Mass., September 1896.

Mr. F. W. Wodell, baritone, resumes vocal teaching at his studio in the Pierce Building, Copley square, September 14. Mr. Wodell has studied with some of the best American and European voice trainers and has had long experience as soloist and teacher. He has been especially successful in developing enthusiasm and musical voice quality in his pupils. While in the West on his vacation he sang by special request in two large churches, his singing of *It is Enough*, from *Elijah*, being highly spoken of by local critics.

Mr. and Mrs. Lyman Wheeler are still at their summer home in New Castle, Me. Mr. Wheeler will return to the city and resume teaching about September 15.

Mr. Charles R. Adams, who returns to the city from his country place at West Harwich on September 21, will begin lessons again September 22.

Miss Jean Willard will resume teaching at 70 Trinity terrace on September 14.

Armand Fortin, of the class of '95 of the New England Conservatory of Music, and who has held a church choir position in New Bedford, is about to leave for Florence, Italy, to study for two years under Vannucini.

Mr. Myron Whitney, Jr., also returns to Florence this month.

Mr. Templeton Strong, the composer, who was formerly a teacher in harmony in the New England Conservatory of Music, has been visiting in Boston and vicinity during the summer. He will soon leave for Switzerland, where for the past four years he has lived upon the shores of Lake Geneva.

Mr. George Proctor, who has just returned from four years' study with Leschetizky, has located in Boston and will open his studio this month for teaching.

Mrs. Genevieve Clark Wilson, of Chicago, whose portrait

was in *THE MUSICAL COURIER* of September 2, was formerly a New England Conservatory of Music pupil, where she studied with Mr. Frank E. Morse.

Mr. S. Kronberg has been engaged to sing for seven weeks at the Boston Theatre, where for a large salary he sings only one song during the evening and that behind the scenes.

Mr. Wm. H. Clark, the well-known basso, has been engaged for the season of '96-7 by the Castle Square Theatre Company. He will appear as the *Marquis* in *Erminie*.

The engagement is announced of Mr. William H. Dunham, New England Conservatory of Music, director of music at Eliot Church, Newton, to Miss Alice Chaffee.

Mr. Carl Sobeski has just finished a most successful season, both artistically and financially, his last recital being at the Profile House, New Hampshire, on August 27. There were about 250 people present, who were most enthusiastic. The program was popular classic, containing one big aria, the *Lohengrin* Reproof to Elsa, which had to be repeated, as well as his own song, *My Boat Lies Waiting*, and the *Two Grenadiers*. Mr. Sobeski has booked a number of recitals for the coming season, the first one to take place in October. The concert at the Profile House was arranged by Mrs. John P. Kimball and Mrs. Frank D. Allan. Mr. Sobeski's song, *Forever and a Day*, is just now out of print, owing to there having been such a demand for it.

The first concert of the sixteenth season of the Boston Symphony Orchestra takes place Saturday evening, October 17. The auction sale of seats will begin on Monday, September 21, and continue through the week.

Madame d'Angelis has taken rooms at the Hotel Bristol, corner of Boylston and Berkeley street, for the coming winter.

Mrs. Carl Behr has returned from Paris and opens her studio September 9. Mrs. Behr has a most enjoyable trip, although she studied hard while away.

Mr. Eugene Gruenberg, of the Boston Symphony Orchestra, has severed his connection with that organization, after a service of seven years, in order to accept an offer from the New England Conservatory of Music which will afford greater scope for his abilities and inclinations. It will be remembered that Mr. Gruenberg succeeded the late Julius Eichberg as leader of the violin department at the Boston Conservatory of Music, which position he held for three years. He was then engaged by the management of the New England Conservatory, but the demands of the orchestra upon his time confined his teaching to a limited number of lessons. Mr. H. L. Higginson, proprietor of the orchestra, recognizing the wider field thus afforded Mr. Gruenberg for artistic activity, has accepted his resignation in a letter expressing his high estimate of Mr. Gruenberg's talents, and his reluctance at losing so valuable an artist. He will therefore be able, in future, to devote his entire time to the interests of the New England Conservatory. Mr. Gruenberg has just returned from his vacation, which he has devoted entirely to the completion of a new theoretic practical work on violin playing, to be published some time in the fall.

The thirty-ninth annual festival of the Worcester County Musical Association will be held in Mechanics' Hall, Worcester, beginning Monday, September 21, and ending Friday evening, the 25th, the program including seven concerts and seven public rehearsals. A complete list of the singers engaged follows: Soprano, Lillian Nordica, Eleanor Meridith and Mrs. Stone Barton; contralto, Mrs. Carl Alves, Mrs. Katharine Bloodgood and Mrs. Carlotta Desvignes; tenor, Barron Berthold, H. Evan Williams, J. C. Bartlett and William H. Rieger; bass, Giuseppe Campanari, Carl E. Dufft, Charles I. Rice and Max Heinrich. The pianist will be Leopold Godowsky, and the harpists, Edward and Heinrich Schuëcker. The festival orchestra, consisting of sixty men from the Boston Symphony Orchestra, will be under the leadership of Franz Kneisel. The festival chorus will consist of 500 voices, under the direction of Carl Zerrahn, with C. L. Safford as organist and Arthur J. Bassett

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"There is no doubt that he is one of the greatest of living organists."—*London News Budget*, July 18, '96.

"If the Bach Society had only possessed the feet of this grand organist it might have spared itself the expense of a four manual organ."—*L'Osservatore Romano*, April 17, '96.

"The program was remarkable for the marvelous perfection of its execution. Mr. Eddy made a very great and surprising sensation."—*Gazzetta Mus. cale di Milano*, April 23, '96.

After a season of distinguished success in the music capitals of Europe Mr. Eddy returns to America in September for a tour of

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as pianist. The arrangement of the programs, day by day, is as follows:

**First Concert, Tuesday Evening.**

The Messiah.....Händel  
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**Second Concert, Wednesday Afternoon.**

Symphony from the New World.....Dvorak  
Loch Invar.....Chadwick  
Eve.....Massenet  
(Mrs. Barton, Mr. Bartlett, Mr. Heinrich.)

**Third Concert, Wednesday Evening.**

Overture, Hebrides.....Mendelssohn  
The Golden Legend.....Sir Arthur Sullivan  
(Madame Nordica, Mrs. Bloodgood, Mr. Williams, Mr. Campanari, Mr. Rice.)

**Fourth Concert, Thursday Afternoon.**

Tone Poem, Hamlet and Ophelia.....MacDowell  
Die Meistersinger.....Wagner  
Prelude  
Prelud. (Mr. Berthold.)

Concerto, E minor.....Chopin  
(Mr. Godowsky.)

Tower of Babel.....Rubinstein  
Prelude and Choruses.

**Fifth Concert, Thursday Evening.**

Overture, Melpomene.....Chadwick  
Dio Possente.....Gounod  
(Mr. Campanari.)

Concertstücke.....E. Schuëcker  
(E. and H. Schuëcker.)

Dream Music, Hänsel und Gretel.....Humperdinck  
Aria, The Mill.....Déliès  
(Madame Nordica.)

Selections from Stabat Mater.....Rossini  
(Madame Nordica, Mrs. Alves, Mr. Williams, Mr. Campanari.)

**Sixth Concert, Friday Afternoon.**

Symphony, Eroica.....Beethoven  
(Songs, with piano, Madame Nordica.)

Tristan and Isolde.....Wagner  
Prelude.

Isolde's Liebestod.  
(Madame Nordica.)

**Seventh Concert, Friday Evening.**

Arminius.....Bruch  
(Miss Desvignes, Mr. Berthold, Mr. Heinrich.)

Madame Nordica will not be expected to sing at any public rehearsal.

**Mary Howe in Germany.**—We are happy to announce that our brilliant American soprano Mary Howe has so far signed contracts for thirty-three operatic performances in Germany, commencing the latter part of October.

**M. J. Scherhey Returns.**—Prof. M. J. Scherhey, the distinguished vocal instructor and music teacher, formerly director of his conservatory in Berlin, has returned to New York to make preparations for his coming season, which begins on the 14th of this month. Professor Scherhey will receive all communications at his studio, 67 Irving place. Readers of THE MUSICAL COURIER will remember how successful Professor Scherhey's last season was in an artistic sense, and how well attended was his last concert in May at Chickering Hall.

**Sieveking.**—Martinus Sieveking is ever the true artist, an interpreter as well as a composer, never the virtuoso—in the German sense of that term—who uses his attainments principally as a means of glorifying himself in the eyes of his audience, for his own personal aggrandizement, putting the mastery of technical difficulties and the display of technical attainments above those aims which Sieveking regards as superior to all others. For, notwithstanding the command he possesses over all kinds of difficulties of execution, he respects real art too much to sacrifice the spiritual side of it and simply give an exhibition of mechanical tricks. "Effect" is not his watchword. When interpreting a great composition he regards it as his paramount duty to truthfully render the conceptions of the composer so far as he can ascertain that composer's intention, never selecting the work of one whose genius he does not thoroughly respect and admire.

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**The Salary Discussion.**

Editors The Musical Courier:

WHILE agreeing with you on the main points in your fight for the reduction of salaries paid the stars of the opera, I fear that the revolution or reform, or whatever else we choose to call it, and for which you valiantly contend, will never be effected or will change one tittle.

Are there not two sides to this question? Shall we not look at them dispassionately. You say there is a regular boycott on, or a plan which is equivalent to it, to keep out of competition American singers. It may be so in fact, but I do not see it. The artists' demands are very large indeed, but are they not simply keeping company with other demands made by other people on our American continent? I think so, and also believe that so long as the public en masse go to the opera for the cast and not for the music you may at once say "good-bye, reform," for that blind following of popular artists supports them in their claims and the manager is helpless. The wealthy patrons, who mainly support the opera, want the artists who are on the top of the operatic wave; their high price is of no account, and the fact that it makes it expensive or prohibitory to people of lean purses is of still smaller account.

Also, are the demands of the singers any more exorbitant than those of the high priced vocal or piano teachers? How about charging \$5 to \$15 for a short lesson? Are their lessons any more valuable to the pupils than those given at modest rates? No, not one bit. Every musician knows that only those pupils who are of a musical and industrious nature ever amount to anything. Yet we do not blame the teachers because they have luckily reached a point where they can charge what they please, knowing that they have a following who care nothing for prices. If the high price charged for a lesson makes it prohibitive to aspirants whose means are limited, does it not work precisely the same as it does on the poor opera music lover?

The moment you attempt reforms in the line of charges made for professional work, where will you stop? How about our skillful doctors and lawyers? Take for instance an eye doctor. His anteroom is filled from early morning till dewy eve. A patient sometimes gets through in five minutes—sometimes it takes a little longer. What will you say to the poor sufferer or how shall you lessen his anguish, when the altogether charming young lady secretary comes forward with a smiling face and a few clearly expressed words, "\$10, please." Talk of prohibitive conditions—does not a case like this seem almost cruel? That poor patient may have to visit the doctor many times, and be forced to pawn his clothes to pay the doctor who helps him. Yet we do not preach reform to them. Also let us not forget that our doctors have very warm hearts and do much work without charge. I only single out one of the specialists from out of many who might bear reforms in charges.

Complaints are expressed from Chicago way that our native singers have not chances given them there—that the foreign singers get the fat engagements, &c. Singers must remember that societies and managers are not created to furnish them with engagements; also it must not be overlooked that local singing societies are very often kept in active existence by engaging the foreign singers. Not by reason of the money they draw into the treasury, for it is often just the reverse, but they create a musical interest among the singers in the society which no local artist can do, be their artistic talent ever so good.

You say the foreign artists make their tours here simply as a business operation. Oh, certainly! they want to make hay while the sun shines. They squeeze the manager, for he has placed himself in their power. Those full grown men must be left to manage their own business. I say, let us not begrudge the "soft snap" (if I may be permitted to use that phrase) which the artists now have for a little while in their lives. It is true they take away a large pile of money from the country—so do the Chinese. It is said they give a supposititious equivalent for it. It

would be tiresome to go over the arguments pro and con. Also, if Mr. Ellis takes the fine singer Melba on a tour, and she draws in from \$3,000 to \$5,000 nightly by singing the mad scene from Lucia, shall we blame either party? No! When the Boston Symphony makes a tour it is attended with large outlay. If Melba keeps them from making a deficit is it not a good stroke of luck? Where is the native singer who can be suggested to make an equally fine result?

I think our American singers cannot assert themselves and say to the public, "Why are we not engaged? We are just as good as the foreign singers!" The plan would not work well. Are there not other discouraging inequalities crying for reform? Just regard the fate of an orchestral musician—a thoroughly good one—an artist from the tips of his fingers held over his head to the tips of his toes. He receives from three to five dollars for a night's performance; the man has spent in close study quite a proportion of his life to fit him to earn this modest wage. In the pauses while playing his part he casts his eyes onto the stage and sees there a man who sings more or less out of tune, and yet he gets more money for doing it in one evening than the poor slave in the orchestra can earn in good seasons in a year. Is not that a burning question? How about reform there? We know there can be none; competition and supply keep down the level of the wage.

With these star singers there is no competition; they have special talents; they are the best of their kind in the world; there are only about eight or ten of them on our firmament; we hear of no others; they are kings and queens in their realm; they cannot be dethroned by a stroke of the pen.

Respectfully,

THOMAS RYAN,  
Orr's Island, Me.

SEPTEMBER 6, 1896.

No one wishes to dethrone them, but it is the duty of the press to exhibit to the world the actual condition of affairs, so that all evils connected with each case can be remedied if a remedy is possible. The fact that such a letter as the above can be evolved out of the discussion is ample reward to the instigator, for it opens up new vistas of cruel conditions which the public should become acquainted with and which could not be publicly discussed or known but for just such a process as THE MUSICAL COURIER is identified with.

**Paolo Gallico.**—The pianist Paolo Gallico has severed his connection with the New York College of Music, and will continue tuition at his private studio, Monroe Building, Room 13, No. 11 East Fifty-ninth street.

**Van den Hende.**—Miss Adele Van den Hende, a sister of Flavie Van den Hende, the cellist, will be married to Mr. Ernest Voignier on Tuesday, September 15, in the Church of St. Vincent de Paul, Twenty-third street.

**Emma Howson.**—Miss Emma Howson has returned to the city from her vacation. One of her pupils, Miss Pauline Ingre Johnson, has been engaged for a fall tour of over thirty concerts. The young lady is very popular and has had great success wherever she has appeared.

**Some Boston Symphony Notes.**—Among dates arranged by the Boston Symphony Orchestra are the following: New York, February 19 and 20; Philadelphia, February 22; Washington, February 23; Baltimore, February 24; New York, February 25; Brooklyn, February 26, and Providence, March 10.

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BERLIN, Juni 1896. CARL HALIR.

[Translation.]

Mr. ARTHUR ABELL has been my pupil for five years, and I recommend him highly as violin teacher, especially for those who wish to have instruction with me later on.  
BERLIN, June, 1896. CARL HALIR,  
First Professor Berlin Royal High School and  
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19 Union Square W., New York.

TELEPHONE: - - - 1253-18th.

Cable Address, "Pegujar," New York.

MARC A. BLUMENBERG - - - Editor-in-Chief.

THE BERLIN, GERMANY, Branch Office of *The Musical Courier*, 17 Link Strasse, W., is in charge of Mr. Otto Floersheim.

Single copies for sale at the music store of Ed. Bote & G. Bock, Leipziger Strasse, 39 W.

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Single copies for sale at 37 Avenue de l'Opéra, 37 Rue Marbeuf, 224 Rue de Rivoli, 8 Clément-Marot.

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CHICAGO OFFICE of *The Musical Courier* is at 226 Wabash Avenue.

BOSTON OFFICE of *The Musical Courier* is at 17 Beacon Street.

LONDON: Single copies, Principal London Publishers.

PARIS: Single copies, BRENTANO'S, 37 avenue de l'Opéra, and Galignani Library, 294 rue de Rivoli.

DRESDEN: Single copies for sale at H. Bock's, Pragerstrasse, 12.

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Advertisements for the current week must be handed in by 5 P. M. on Monday.

All changes in advertisements must reach this office by Friday noon preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.

Western News Company, Chicago, Western Distributing Agents.

ESTABLISHED JANUARY, 1880.

No. 862.

NEW YORK, WEDNESDAY, SEPTEMBER 9, 1896.

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The London MUSICAL COURIER is published every Thursday from 21 Princes street, Cavendish Square, Oxford Circus, W. London, England. This paper, while containing the salient points of THE MUSICAL COURIER of New York, devotes special attention to music throughout Great Britain and the British Colonies.

Specimen copies, subscriptions and advertising rates can be obtained by addressing the London office, or THE MUSICAL COURIER COMPANY,

Union Square, West,  
New York City.

Music correspondents of THE MUSICAL COURIER will please make application for the renewal of their credentials by September 15.

### KLAFSKY'S BIG SUCCESS.

[BY CABLE.]

HAMBURG, September 1, 1896.

Editors *The Musical Courier*:

KLAFSKY'S first appearance in Hamburg as *Elisabeth* in Tannhäuser a grand success. L.

SEVERAL inquiries have been made regarding the appearance next season of Nordica and Melba in this country. It is stated on one side that Nordica will not come and that she has not signed with the Abbey & Grau Company, but the Worcester *Spy* asserts that she will sing at the Worcester Festival this month, which would necessitate her coming, it is believed. As to Melba, she has signed through her manager, C. A. Ellis, of Boston, who has full charge of Melba's business.

IT is not generally known that the New York Symphony Orchestra is now an incorporated body consisting of about fifty-five orchestral players, who among other things have decided not to participate in dance music, but to devote their attention solely to the development of the highest standard of orchestral work. Mr. Walter Damrosch has been elected director, and the six public rehearsals and concerts at Carnegie Music Hall for the coming season are to take place on the following dates:

November 6, 7.

November 27, 28.

January 1, 2.

January 29, 30.

March 19, 20.

April 2, 3.

Rosenthal will appear with this orchestra for the first time the coming season on November 10.

### FRAGMENTS.

M. A. MONTAUX in a series of "fragments" published in the columns of our contemporary *Le Ménestrel*, under the heading "Un Journal d'un Musicien," tells some very good stories and makes some very good points. Here is one of his stories: "A little before the investment of Paris in 1870, one of our best known composers, whose graceful melodies are almost popular, left the city for the provinces. A friend accompanied him to the railroad station. Our friend installed himself comfortably in the car, arranged all his traps, and as the train began to move shook his friend's hand warmly, crying, 'I hope the Parisians will defend themselves with energy.' What a pity he does not name the well-known composer!"

In his last "fragment" he speaks of Delibes, whom he styles the heir of Auber and Hérold. All three possess grace, *esprit*, constant care of form, measure and taste. All are charming, and in speaking of their works this is the epithet which comes spontaneously to one's lips. The difference between them must be attributed to difference of time; if Auber were our contemporary he would write like Delibes, as it is, he has the color and sentiment of his day, as Delibes has of ours, but both have the same temperament, the same grace. "Do you know what I would do if I was director of the Opéra?" he writes, "I should commission Delibes to write his *Masaniello* \* \* \* and he would write it!" There is nothing novel in this statement that every artist must be influenced by his epoch and his surroundings, nor is there anything new in his discovery that great artists are bad judges of each other's works. He is right, however, in insisting on the fact that this arises not

from vulgar envy or jealousy or self-conceit, but from the intellectual difficulty which the master, who seeks to attain the Beautiful under a certain aspect and by certain means peculiar to himself, finds in believing that the Beautiful can be attained by other means. Ingres, the painter, in speaking of Rubens, wrote, "He might have been born to destroy painting." Voltaire, writing to Bettinelli, said: "I have a high opinion of the courage with which you dared declare that Dante was a madman and his work a monster." Beethoven thought Weber's *Euryanthe* an accumulation of diminished sevenths; Weber, whom Schubert likewise decried, despised the symphonies of Beethoven; Wagner deemed Mendelssohn empty and futile; Schumann marked with a mortuary cross an article on Meyerbeer's opera ending with the words "Here lies the Prophet," and had an unconquerable aversion for all that composer's work. Berlioz described the introduction to *Tristan* and *Iseult* as absolutely unintelligible. What are these opinions when compared with those of contemporary composers on their colleagues? Mr. Montaux gives as a bit of his own criticism on his contemporaries: "Wormser wrote *L'Enfant Prodigue*, Widor *Jeanne d'Arc*. After the pantomime comes the horse riding."

Perhaps he is justified in his next verdict. He had seen *Fra Diavolo* at Rome, *Le Domino Noir* at Munich and *Lohengrin* at Paris, and came to the conclusion "you must hear Italian music rendered by Italians, French music by French artists and German music by Germans." Otherwise we may say of the interpreters of the music, as has been said of interpreters of poems, "Translators, traitors."

### THOSE HIGH SALARIES.

SOME months ago Mr. De Vivo, once upon a time an opera manager here and in Australia, sent several communications to this paper, which were published, in which he recounted his personal experiences and opinions, and deduced from them the theory that THE MUSICAL COURIER campaign against the abnormally high salaries paid to foreign operatic singers was based upon false theories; that these salaries are high because the supply is regulated by the public demand, and that the enormous payments made to these foreign stars are not, as we maintain, at the bottom of all the operatic failures so closely associated with operatic management in this country.

Mr. De Vivo published a similar letter in the *Sun* of last Sunday and, like the letters of his which were published in these columns, the letter in the *Sun* was merely a statement of his own personal experience in his own ventures and his opinions and hearsay reproductions regarding the actual experience of other managers. We insist, without having any verified statements taken from the books of other operatic managers, upon placing no commercial credence whatever in Mr. De Vivo's figures, except those relating to his own business. He cannot trust his memory to repeat what many operatic managers for thirty years past have been telling him about figures, receipts and expenditures. If he does not mistrust his memory we are obliged to do so, because we have for a score of years past heard many conflicting reports on these same subjects and figures, many greatly at variance with Mr. De Vivo's figures.

Mr. De Vivo is a highly esteemed man who has had great operatic experience, and who is a fanatical adherent of a school of opera which belongs to the past, and who, in order to defend it now, must prove that it can prosper under any and all circumstances simply because he at one time managed great stars like Parepa, Di Murska and Wachtel, who, as his letters show, were his partners. He quotes figures, going into the millions, but he has no evidence except his memory to back him. We simply deny the possibility of any human memory becoming a reliable storage house of the financial figures involved in the business affairs of the people.

Our contention is, as it has been, that the facts prove, as facts evident, immediately before us, that nearly each and every operatic manager in this city either failed or became a poor man or crippled himself financially. We mention Maretzek, Neuendorff, Strakosch, Mapleson (now coming here on a salary), Damrosch, Sr., Edmund C. Stanton (poor in Berlin) and now Abbey & Grau. Whether they handled hundreds of thousands or millions, it mattered not; the money went into the pockets of the foreign artists, who nearly all fled these shores after having received their great salaries, and the manager had nothing to show for his work, his capital, his brains,



his many foreign languages which Mr. De Vivo says are necessary for the business, although according to De Vivo the one man who made money out of a foreign singer and kept it, Barnum (a humbug as De Vivo and others call him), could not speak one foreign tongue.

We therefore have refused to discuss figures with Mr. De Vivo, for he has no books or verified statements to offer as against our distinct evidence, viz., that the managers became bankrupts.

Furthermore there is nothing to say in reference to Mr. De Vivo's claim that they lost their money in outside speculations; we mean of course in the shape of evidence. Gossip is abundant; we do not feel disposed to entertain it.

The fundamental cause of the failure of opera in America is the enormous amount of money paid to foreign singers. This not only takes from the manager all his quick, available assets, but also prevents him from popularizing his enterprise, and everyone who attended the performances of the Abbey & Grau company at the Metropolitan Opera House during the past seasons, everyone interested in the pecuniary aspect of opera, could have foretold the event that actually transpired. Night after night rows of empty benches greeted the eye. Night after night the regular habitués shrugged their shoulders and asked each other "How will this end?" The people could not pay the prices; the people could not attend.

How many music loving citizens can there be found in any large community who are able to pay \$10 for two seats for any number of performances? The bachelors or bohemians who go alone are not to be depended upon; it is the head of a house, with his wife or his daughter, or both, who is wanted as a regular, paying patron. How many are there who could put down \$10 or \$15 each for any number of performances? The empty seats prove how limited the number is.

But what could Mr. Grau do? Reduce the prices? Of course not. The performances were satisfactory in the main. The artists did well, but they were too well paid. Nearly \$100,000 to the De Reszké brothers, who would have done the same thing in London for less than one-half, and in Paris for less than one-third. About \$75,000 to Melba, who would have done the same work in Paris for \$25,000 (although there is no one there who would risk to or could pay her that sum). About \$75,000 to Calvé, who sings in Paris for that same amount in francs just as often as she sings here for dollars.

That system of high prices has bankrupted Abbey & Grau, nearly every other operatic manager in or of America, and it will do the same thing over *ad infinitum*. It opposes the laws of mathematics, arithmetic and finance, and such a system necessarily always destroys those who operate under it. It inevitably will because it must. The managers are merely the instruments that illustrate, glaring at all times, the actual demonstration of the laws.

It also proves that operatic management is not a commercial enterprise, but a speculation. There is no fixed financial basis and only a desultory credit is attached to it, and it is on the eve of becoming discreditable simply because the financial world views it as speculation and all speculations are risks. Certainly they have been risks in the operatic line—except to the foreign stars. They have succeeded in drawing out of the United States millions and millions of dollars and have invested it all in Europe at a secure distance from here. They have no faith and no confidence in us and they are justified in their opinions and beliefs, because they judge us from our foolish conduct toward them, beginning with the enormous and actually unexpected fees we pay them and the subsequent hero worship they are subjected to in this country.

How can they respect us? How can they avoid returning to their European homes and view us and our methods with anything less than supererogating disdain, and any noble character among them must be overcome with disgust. The sycophancy alone exhibited here towards artists of that peculiar genre constitutes an excess of amenity and good breeding. In many instances it is actually *infra dig*.

But we prefer to see the system continued. Mr. De Vivo is not a young man, but surely also not an old one. A manager of opera who has gone through his experiences, and still retains the inclination and the energy to address long letters to newspapers on the success of operatic management, is certainly endowed with the attributes of perennial youth, and we are therefore in hopes that his strength will remain

with him so that he can experience the unavoidable failures to which opera will continue to submit for all time here under the insane system of high prices to the stars, and thus find our uncomfortable prediction verified. There is nothing remarkable in this prediction; it is merely basing a conclusion on a solved problem.

As to the opera artists themselves, they represent the most selfish and ravenous beings that visit our liberal and hospitable shores. They have not the slightest interest in their successors or in the art of music. What they want is the money, as much as they can get, and now, in addition, because of our silver agitation, they want a gold clause in their contracts. That is right; we do not blame them. What they should get besides is a blanket mortgage on the opera house and an agent in the box office to take from the first receipts sufficient money to pay their salaries first, and then let the chorus, the minor artists, the orchestra, the attendants, but particularly the manager, go. If he goes it makes very little difference to the artists, for they know that another—what do they call those things?—will take his place as soon as he can get into it.

#### KLAFSKY ENGAGED.

THE celebrated Wagner singer, Kathrina Lohse-Klafsky, has been engaged by Mr. Walter Damrosch for a season of forty nights, beginning November 24 and ending April 24. Madame Klafsky will arrive here November 14 and will participate in all the Wagner performances in German at the Metropolitan Opera House. She is to sing *Isolde*, *Brünnhilde* in *Die Walküre*, and in *Siegfried*, by a special arrangement made between Mr. Grau and Mr. Damrosch.

Her season with Mr. Damrosch does not begin until January, 1897, and as Nordica is probably not coming for opera she will more than fill her place.

And this looks very much as if Lilli Lehmann were not coming, although we have no official news to that effect. Klafsky will be the greatest acquisition to the Wagner singers of Mr. Grau's forces.

#### SOME MODERN PIANO PLAYING.

NEW YORK will enjoy unusual opportunities of listening to a variety of styles in piano playing such as it has not had for many seasons. The Polish pianist, Paderewski, absorbed the interest of the lovers of sensation to such an extent that he virtually was a selfish monopolist. It is therefore with a sense of relief that we see the names of Rosenthal, Joseffy, Carreño, Fanny Bloomfield Zeisler, Aus der Ohe and Sieveking announced.

Rosenthal stands pre-eminently at the head of the list as the representative of modern piano playing in its more material aspects. All that can be done by a fine musical and muscular intelligence he has accomplished, and his technical achievements are prodigious.

That he has improved vastly on the spiritual side of his art we have reason to believe. Reports of his recent performances are most edifying and his intellectual mastery of the recondite problems of classical and modern music is said to be marvellous. He has great fingers, but also great brain, wrists of steel, so necessary in the handling of the great chordal masses of tone so frequently encountered in modern piano music.

Edgar Kelley and Henry T. Finck assert that only in the arpeggio lies the hope, the beauty, the solace of the keyboard. As a matter of fact the arpeggio is as dead as a doornail in piano music. Robert Schumann and Frederic Chopin killed it. Brahms employs it continually in his smaller pieces, employs it almost as much as does Mendelssohn.

But modern piano playing is making for the orchestra. Its lyrical side is growing, although ridiculous and newfangled keyboards are not helping factors. The fingers of the skilled artist are the best aids toward the production of singing on the piano. Now Brahms, Tschaiakowsky, d'Albert and other creative giants for the instrument in their concertos demand singing fingers, singing wrists, singing arms and singing shoulders. The old feather touch, the facile scale running and arpeggio spinning, has been superseded by a style requiring power, poetry and passion. Those chord masses, thick as they may look to Mr. Kelley, contain melodies that only highly organized fingers are able to extract. Senseless, pretty skimming and dainty swallow flights are no

longer adequate interpretation of this strong souled music.

Yet Mr. Finck has asserted that Brahms is the Hummel of his day!

With the advent of Carreño we get another phase of modern piano playing. Feminine, yet masterfully brilliant, dashing in bravura, and yet not without tenderness. Of Joseffy it is superfluous to speak. The absolute finish of his work, its intense devotion to the loftiest ideals, and its pristine purity and exquisite rhythmic balance, all these qualities we know and admire. Sieveking, a young man of great promise and masculine style, and Fannie Bloomfield Zeisler, electric, fiery, a conqueror, not a caresser, are both welcome.

In a word we are tired of the domination of one pianist. The world, especially the world of music in America, is large enough for a number of piano artists, and this season we are to get them. It will be a wonderful education for the lovers of noble piano playing, and when you reflect on the decadence of taste in matters aesthetic in America, music seems to be the only art that refuses to be prostituted. Theatricals are hopelessly bad.

#### MAPLESONIANA.

AMONG the passengers on the St. Paul, which arrived here last Friday, was the general manager of Colonel Mapleson's Imperial Opera Company, which is to appear next month at the Academy of Music.

"The Imperial Opera Company," he said to a *New York Herald* reporter, "will number about 165 persons, and will include, we think, some of the best singers in Europe. Fifty-seven of our artists will sail from Southampton on September 27, with Colonel Mapleson himself, who is now in Milan looking after the training of the chorus and ballet, which is being done at the Scala by Ventura, who will come over with them. They—the chorus and ballet—will sail from Genoa on October 3. Others of our people will sail from Southampton on October 8 and 10. All the scenery we shall use will be brought from Milan. Mr. Nahan Franko is engaging an orchestra for us here. Mme. Darclée, one of our prime donne, and M. de Marche, the tenor, will sail from Buenos Ayres tomorrow. Mme. Huguet, another prima donna, is now on her way from Santiago de Chili to Genoa, from where she will sail for America."

He said that the company would positively open a four weeks' engagement at the Academy of Music on October 26. This sets at rest all the rumors that the company was either not coming to America at all, or if it did that it would appear at some other house, leaving Under the Polar Star undisturbed at the Academy. Mr. Mayer said that he had not even heard of any scheme of transfer.

"With the exception of André Chenier, Giordani's new opera, which has had such success in Italy," he concluded, "our repertory will probably be made up of old favorites, but we intend to give them with new faces and voices."

Of course Italian opera is dead in New York, and its stale forms are utilized principally by comic opera composers. Possibly Mr. Mapleson does not know this, as the *Sun* hinted last Monday morning. He will discover it when he lands here.

As to the talk of Leoncavallo visiting us to conduct an opera of his with this company we can only say that we would have heard of it in this office before this, and we have as yet heard nothing. The *Sun* summed up the situation admirably day before yesterday as follows:

The announcement that the Mapleson season of opera at the Academy of Music is undoubtedly to be given makes it certain that New York will have next winter greater opportunities to hear opera than ever before, and not only will the quantity of such entertainments be greater, but its quality will be higher than rival impresarios have reached before. The program scheduled for the Metropolitan Opera House promises an unusually brilliant season. Walter Damrosch, during his brief tenancy of the same theatre, will give exclusively German opera with a company in which will be Mme. Lilli Lehmann, a prima donna who occupied a unique place in the affections of New Yorkers. The other singers in the Damrosch company are known to be capable, and doubtless the operas he will present will be well enough rendered to make his short season a success. Now Colonel Mapleson, the veteran, believes that this supply will not satisfy the local demand for opera, and will get into the field three weeks before the Metropolitan season. He announces a company of entirely unknown singers, who must be accepted now on the Colonel's guarantee that they are fine artists and equal to any of those that he has introduced in the past to the audiences of this city and London.

At the Metropolitan Mr. Grau has arranged that practically the most brilliant performances of this season will be those of the two operas of the trilogy, *Die Walküre* and *Siegfried*, and *Tristan* and *Isolde* will doubtless hold its popular place in the repertoire. Colonel Mapleson announces that his company will sing the old Italian repertoire in Italian, and the only new work is to be an opera

by Giordano. It is never possible to tell what the results of musical enterprise may be, but it seems hardly possible that Colonel Mapleson will be able to turn back the hands of time in just the way he plans. The purely Italian repertoire is rarely drawn on at the Metropolitan now, where Semiramide, with Melba, Scalchi and Edouard de Reszké, and Lucia, with Tamagno and Melba, have been so poorly patronized at recent productions that they have now been practically abandoned. La Favorita was very well sung last year, but the audiences which greeted it were always small, and La Traviata drew large houses only when it was given in conjunction with some other popular work. Il Trovatore has passed over into the popular priced repertoire, and there are plenty of signs to show how little interest New York at present evinces in the old school Italian works.

With unknown singers and in a theatre now unassociated with the idea of grand opera, it is difficult to see what share of public support will be extended to the new Imperial Italian Opera Company, Limited, even if the singers prove to be as good as the colonel says they are. It is doubtful if the best soprano is as good as Melba or the finest tenor the equal of Jean de Reszké. The musical situation has changed completely since Colonel Mapleson was active here, and it is possibly true that he is not aware of just how great the change has been. The old opera of his régime at the Academy of Music, despite some of its fine singers, is to-day impossible in New York. Mr. Grau says explicitly that he is not a rival of the colonel or Mr. Damrosch. Colonel Mapleson's agent says that the new company aims at competing with nobody, and Mr. Damrosch protests against being regarded as anybody's rival. So it is quite in order to hope that the virtues of the three may be rewarded with success, and that New York will appreciate all the opera it is to get next year highly enough to reward its impresarios.

#### IT WAS MR. GRAU'S DEAL.

IT is said that when Mr. Grau accepted the management of grand opera at Covent Garden, London, his partner, Mr. Abbey, signified his intention of assisting Mr. Grau in the enterprise. The latter who is a man of quiet determination but of an unobtrusive, modest disposition, then and there told Mr. Abbey that the articles of partnership did not include Covent Garden and that he proposed to handle that establishment himself. Of course Mr. Abbey was much taken aback and no doubt fell to seriously meditating the mutations of time and the caprice of fate. So Mr. Abbey has not a finger in the London operatic pie; indeed all his time will be taken in the management of the Metropolitan Opera House, for money is tight, times are hard, and the preliminary expenses for such an undertaking not a whit less than a half hundred thousand dollars.

And Mr. Abbey will have to hustle, just plain hustle.

#### The Kronberg Prize Songs

THE two first prizes of \$125 each were awarded to Mr. Augustus Carman Knight, soprano song; Mr. Walter Gould, baritone song.

The second prizes of \$75 each to Mr. Carlo Minetti, soprano song; Mr. John W. Metcalf, baritone song.

The third prizes of \$50 each to L. F. Gottschalk, soprano song; Miss Kate Vannah, baritone song.

There were two special prizes given of \$25 each to Mr. Carlo Minetti and Mr. L. F. Gottschalk.

Mr. Kronberg regretted having to return many of the songs which he considered worthy of special attention, but the jury of selection had to consider what would most nearly fill the requirements of the artists who are to sing the songs and the public who are to hear them.

Mr. Knight, who received the first prize, was born in Belfast, Me., in 1873. He was educated among musical influences and at an early age began piano study with his mother and later harmony and singing with local teachers. Then followed the varied experiences of teaching, singing in church choirs and organ playing. In 1890 he came to Boston to live and studied under E. C. Thorndike, F. W. Surette and Henry M. Dunham. He now devotes his time wholly to composition, and his published songs and piano pieces have had much success. He has now in manuscript the score of a burlesque called The Maid of Orleans, the libretto by Robert Melville Baker, a well-known Boston wit.

**Liszt.**—At Marseilles in 1844. Liszt gave a concert at the Grand Theatre. The program contained Weber's Concertstück and Schubert's Forellen, and for one of these Liszt wished to have the score before him. He placed it on the desk and signed to the first violin to come and turn over the pages. The first violin would not see the sign. A second and third time Liszt signed, but no one stirred. A regimental bandmaster, however, who happened to be present stepped forward. He was tall and in uniform. Liszt rose from his seat to meet him and shook his hand over and over again. Liszt invited the soldier to take his seat first, the latter declined, there was a contest of politeness, but Liszt was vanquished in this strife and resumed his seat and played with his usual force. Applause broke forth for the Pandour of the piano, and bouquets were flung in profusion. Liszt seized one of the largest, and with a thousand grimaces offered it the soldier. The latter declined it. Liszt insisted, and everybody laughed. The soldier at last drew his sword, cut the bouquet in two, and presented one portion to Liszt, bearing the other away in triumph.



#### LIED.

Ame, belle âme, d'où viens-tu, ce soir?  
Du plus loin qu'il me souviene,  
Oh! le pays aimé, qu'il revienne,  
Le doux pays de rêve, en coteaux près la mer!

Ame, belle âme, où vas-tu ce soir?  
Dans une ville lointaine et d'aurore  
(Des fruits de terre chaude éclatent en parfums)  
Et près, des fleurs que j'ignore;  
Ah! pauvre âme, âme froide du nord,  
Je vais dans une ville, aux fêtes de parfums.

Ame, belle âme, où iras-tu demain?  
Ici près, par un chemin paré d'égantines,  
Brusque se dévoile la mer azurine;  
Des brigantines prêtes vous mènent dans la mer  
Et des diamants illusoires  
Naissent, se jouent, et chantent pour un moment;  
Pour les voir s'arrêtent les barques de corsaires;  
Brusque se dévoile la mer azurine.

Ame, pauvre âme, nous irons demain.  
—GUSTAVE KAHN.

EDGAR S. KELLEY, taking base advantage of my absence in Germany, peppered Heervater Brahms in a monthly which appears every month.

Why Brahms Fails to Inspire Us is the curious title of Edgar's article.

"Us" means Henry Tangiers Finck and Edgar Schubert Kelley.

Now, Mr. Kelley, what do you mean?

But it occurs to me that I am not in the humor for polemical warfare. New York seems so gay on this jour d'accouchement—its one September holiday (charming French!)—that I will write about Chopin's mazourkas, Oscar Hammerstein's whisks, Verlaine's thirst (in sheol), or Willie Bryan, the Silver King, but not Brahms, not Brahms—good heavens!—not musty, fusty Brahms.

He will keep until November, when the year is dark and drear, when the spirit of Edgar Poe hovers, a misty marsh light, over the stagnant pools of your souls. Then Brahms' dense harmonic masses, his slow, intense melodies, his Jove-like weight of utterance, then will Brahms be sib to the season.

Until then, Edgar of the Kraal of Kelley, until then I give you breathing space. But be not as was Siegmund, weaponless, for this *Hunding* (my initials are well known) will do you to your death.

That is if you promise not to talk about fifth, sixth and eleventh triads.

Give me sanity or give me death.

How do I like America?

This is the usual question put to distinguished travelers from foreign parts.

"Very much, thank you. Your harbor is lovely and the bridge which spans the Bronx River—ah, beg pardon, quite so, your Brooklyn Bridge, is so, so very clever. But your bloody old town is damnably noisy. Why can't you do away with the clangor of cable gongs? On a hot day the town suggests a blasphemy in brass!"

"Very good, very good, aha! You say if the cable gongs were done away with, so would be the population of New York. What a murderous machine the cable car must be!"

"Well, why not do away with the population of New York? Aha, very clever, not half bad for an Englishman—is it?"

"You ask me what I think of American music. I don't think at all. How can one think of what is not, except Grover Cleveland?"

"How do I like English music? Händel and Mendelssohn are favorite composers of mine."

"What do I think of Brahms and Wagner? Now look here, my young friend, you are becoming personal. Go ask Finck and Kelley, or Kinck and Felley—it's the same both ways."

So much for the interview. Now, I don't mind confessing to you that I like Europe better than New York—in the summer time. Then a trip abroad threshes some of the conceit out of you. You swim over on a steel boat, leaving the greatest land on God's earth, and presently you are confronted with the past, the past of England, France, Italy and Germany, and then, somehow, all the bounce, brag, bluster and brashness becomes impertinence. The great calm marbles of the Louvre, they have been living hushed, strange lives for centuries. How they rebuke your occidental freshness! The magnificent stone harmonies of Westminster, the fantastic colors of Nuremberg, how they say: "We, too, have lived; still live; but why make such a noise about it?"

And even the silver question failed to agitate Bayreuth.

Cosima is a gold bug.

Seriously a trip to the Continent purifies, purges and elevates the artist and student. Yet I cannot help wishing that some Rockefeller, some Vanderbilt, some Steinway, would endow a Wagner theatre for America and the Americans. Fancy such a scheme! Every spring the music-thirsty pilgrim could travel to the shrine and worship. No 4,000 mile trips over water and land. Build a theatre on Bayreuthian lines, make the prices popular, let Anton Seidl manage the entire enterprise, hire great artists from abroad until we raised an American crop of Wagner singers. Then give a series of model performances that will make Wagner push up his slab at Wahnfried, give Parsifal, the Ring, Tristan and the entire repertory. Why not, oh ye millionaires, instead of endowing dry-as-dust colleges, wherein one imbibes false theology, false politics and false notions of life generally (oh, the dreadful unlearning of college educations!), why not erect a temple to the service of Beauty?

And make me ticket taker?

Now it is Dr. Hans Richter who has come to the defense of Siegfried Wagner. He writes to the London Times: "The growing influence of Richard Wagner's son, Herr Siegfried Wagner, in the management of the festival performances at Baireuth has been animadverted upon in a tone which is very severe for the promising young man and unjust toward the able and conscientious managers of the Festspiele. Nevertheless, I should not have thought it necessary to join in the discussion, confident as I am that time will fully justify the high opinion Frau Wagner entertains of her son's abilities, had not my name been introduced in a manner that almost makes it look as if there were at least a latent opposition between the leading factors of Baireuth and myself in respect to Herr Siegfried Wagner's participation in the artistic work. I beg permission to declare publicly through the medium of your esteemed journal that this is not the case. I was present at the rehearsals led by Herr Siegfried Wagner, and if his performance had been in any measure unsatisfactory, I would not have failed, as one of the oldest friends of the family, to express my most decided opinion against his being intrusted with such a heavy responsibility. I have heard Herr Siegfried Wagner conduct, and I have seen him at work as stage manager. In my humble opinion he is a competent, and even a remarkable leader, and he is a stage manager of great promise."

I got this somewhere. It is a Turkish fable and hath its application:

One day Nasartin Hodja went to the Turkish bath, and, finding no one there, seized the favorable opportunity and began to sing. As his voice was very shrill, and the vacancy of the bath added to its effect, a sound that echoed and re-echoed was the result. At this exhibition of his voice Nasartin became very much pleased with himself and said: "I really had no idea that my voice had been so highly cultivated." As soon therefore as he finished his bath he rushed out, and, going to the tower of the mosque, began to exhibit his new found accomplishment by repeating Mohammed's prayer. But the muezzin, startled by this unexpected and inharmonious voice, seized a stick, and, rushing after him to the tower, began to beat him vigorously, saying: "Be quiet, you donkey! What are you shouting like this for? What an inharmonious voice you have!"

Then Nasartin fell to weeping loudly and said: "Isn't there a merciful man anywhere who will build a Turkish bath on top of this tower, wherein I can



sing, so that this evil man will be forced to appreciate my fine voice?"

The lesson this teaches is that surroundings do not of necessity make ability.

I head Siegfried Wagner conduct the third cyclus. I take back all sarcastic allusions as to the young man's musical abilities. He has been well schooled, is alert, vigorous, and his men obey and respect him. He has not much magnetism as yet, but he is young and he has plenty of technical ability.

Israel Zangwill relates that when the notorious Lueger, whose platform was the extinction of the Jews of Vienna, was up for election as burgomaster, a poor Jew took a bribe of a couple of florins to vote for him. "God will frustrate him," said the pious Jew; "meantime I have his money."

Some write and ask me if Liszt, who was in London in 1827, could have composed his concerto in A at the age of six. Moscheles speaks of a concerto in A minor, but he meant the one in A. The E flat concerto was composed first and the second revised and worked over from the early and very youthful sketches.

The op. 23 of Tchaikowsky is not known as the Russian. That title will probably apply to the fantasia for piano and orchestra first played here by Julie Rivé-King.

Some one has at last found a rhyme for Rivé-King. It is Sieve King.

In his new book, *Le Trésor des Humbles*, Maurice Maeterlinck says:

"Were Hamlet now to live again, and look Claudius or his mother in the face, he would learn what he did not know then, since the soul no longer seems to wrap itself in so thick a veil as formerly. Do you know—and this is a strange soul troubling truth—do you know that, if you are not good, it is more than probable that it will be proclaimed by your presence more clearly to-day than it would have been two or three centuries ago? Do you know that if you have harmed a single soul this morning, the soul of the peasant with whom you are going to converse about the weather or the crops will be warned of your sin even before his hand has lifted the latch of his cottage door? It is felt on all sides that the ordinary relations of life are beginning to change, and the youngest among us speak and act quite differently from the men of the generation that preceded us. A mass of useless customs, barriers and conventionalities is falling away and we are all unconsciously beginning to judge each other according to the invisible only."

A lady writes for information. She is going to Bayreuth next season. What to read, what musical preparation? New York for the operatic season. Get the piano scores of the Ring and Parsifal and study the physical effects of beer and veal. The latter are the principal fare of Bayreuth. Also, put money in thy purse. Don't read any commentaries on Wagner. They are confusing; they are misleading.

Anton Seidl and his band, after keeping the ocean in good humor all summer at Brighton Beach, returned to town last Sunday night and began a short season of popular concerts at the Madison Square Garden. The attendance was surprisingly large, considering the tepid weather and the early fall.

And the program, I need not say, was excellent, ingenious, entertaining.

Wagner was represented by the Tannhäuser overture and the Lohengrin prelude. Then there were the Carmen suite, beautiful scarlet music, and the dainty Moszkowski serenata, beloved of girls on upper Lexington avenue.

Gounod's immortal tune set to Bach's immortal prelude was redemanded, but the great conductor was strong hearted. He had, however, to repeat the intermezzo, the "Rustic Cavalry," as some one called it.

Felix Weingartner's derangement of Weber's Invitation to the Dance was given with abundant spirit, yet I prefer Berlioz, and, better than all, Weber's version for the piano. Not even Karl Tausig excelled that. Just think of the impertinence of this

man Weingartner! He most unblushingly introduces a flute cadenza, and his trombones at the close are obscene.

There were other good things on the program. The programs for the week are copiously varied.

Rudolf Aronson told me last Monday that he was overjoyed at the prospect of Carreño's visit in 1897. So am I, so are all admirers of this brilliant and unapproachable woman. I will never forget my first sight of her. It was in 1876 and she wore a ruby colored gown and gout of hot blood seemed to drip from her passionate fingers and stain scarlet the ivory rocks of the keyboard. Yet she played only Händel's rococo variations in E.

I was told by men and critics whose opinions are worth treasuring that Carreño has made enormous progress since her stay in Europe. Germany and its artistic influences ripened this bursting, beautiful bud of talent. Don't imagine that Carreño is a woman advanced in years. She has been before the public since she was a child, and I doubt if she has reached



TERESA CARREÑO.

forty. Yet in her life has been crowded enough incident, sorrow, triumph and excitement as would furnish forth twenty novels.

Like all great artists she has worn the crown of thorns, and worn it nobly. She is handsome, and has gained in her art on the intellectual side.

Welcome, Teresita!

J. Wallace Goodrich, the talented young Boston organist, was a visitor in this city last week.

Edgar Stillman Kelley should set Earl Li to music.

Here's a horrible yet true tale:

Nahan Franko conducts classical music, and Nahan Franko also conducts popular music. He hath not Sousa's beard, but he knows a thing or two musically. He was at Narragansett Pier this summer making mad melodies for the sea waves, and he may be there yet, for all I know. The time I speak of was last month.

One day to Franko came a stranger full of vague parables and seductive offers. He was as full of questions as a "Chinkie," and soon Franko was made a proposition.

"I will pay you so and so much (union prices) for several hours of music at Newport."

The price was low, but Franko wished to play in Newport with his band and here was a chance. He consulted with his men. They liked the idea of a little lark, even if they were not much in it, and to Newport they all went.

Stupefaction graced their Teutonic brows when they discovered the abode and the event to which they were bidden. It was the occasion of a wedding, you know. Franko, by the terms of his con-

tract, had to play, and play he did, with his soul on fire.

Later, tired, thirsty and famished, the musicians asked for the wherewithal, but a stern butler informed them that no orders had been given for the band, and so a dissatisfied band went back to Narragansett Pier, all resolved on beer.

And yet one wonders how big fortunes are accumulated in this land. Thrift, Horatio, thrift!

If you don't believe this, ask Franko.

Rafael Joseffy returned last week on the Havel. He had a quiet vacation, spent principally at Budapest. I suspect too, that he did a little piano practice, for he appears in concert this season. He looks in the pink of condition.

I would like to tell you of the reigning Paris literary sensation, Aphrodite, by Pierre Louys. It is a beautiful book, as beautiful as Gautier's *Mademoiselle Maupin*, and the style is enchanting.

I hope no one will traduce it into cheap English.

There is no doubt about it. The man who invents a new entrance for the star of a comic opera has gone far toward solving the silver stew, and incidentally adds inches to his dramatic stature.

Harry B. Smith (the B. stands for Baleful) wrote the book of *The Caliph*, which saw the light and the heat of the Broadway Theatre last Thursday night. Jefferson de Angelis was the *Caliph*, and I awaited with beating heart his entrance. I knew full well that all the strains of Strauss or the counterpoint of Brahms availed as naught if this entrance lacked novelty.

The fate of *The Caliph* depended upon it. Jefferson de Angelis' future hung in balance.

Can you not see Harry Baleful Smith sitting up in the sultry night passionately wrestling from futurity this secret?

Doubtless he cried Arnica, or Castoria, or Eureka when he decided. What novelty, what a brain!

And so it came to pass that a canopied throne was solemnly ushered in about the middle of the third act, and the large audience trembled, for it expected to see Monsieur de Angelis leap forth with sudden, chilling screams, or else fall madly down the flight of stairs, after the manner of the moribund *Merry Monarch*.

Lo, the throne was untenanted and we felt that a mean trick had been perpetrated upon our aunts and sisters and cousins when Jeff appeared on a balcony and gave his little Bopeep cry, and then we groveled mentally at the intellectual heels of the librettist.

And why not? He has invented a new trick, added one more drop of bliss to the overflowing cup of comic opera. Hail, Harry Destroyer of the Banal.

But here I must stop praise, for satisfied with a supreme victory, the book fell promptly into familiar ruts and we got the comic caliph, the comic vizier, the comic old woman and all the fantastic rout, all the motley crew of light opera.

The story, not especially well told, is about a usurping Eastern potentate, a brother who is the rightful heir, and a pirate, and also a lot of ladies who rush to trysting places just to sing duos written by Ludwig Engländer. One point is worth mentioning. The *Caliph*, after his distinguished prototype in the *Arabian Nights*, goes Haroun Al-Raschiding (excuse the verb) and breaks all his laws, becomes a burglar, a pirate and heaven knows what else!

Having shaved his whiskers he cannot identify himself, and is about to be executed by an ambitious vizier, when the brilliant notion suggests itself that he may be his own brother, hence is the vice-regent. But the real brother appears and he is carried off to become a pirate.

This is Gilbertian, and so is the idea of having the monarch "a-burgling go."

I confess I found the piece slow until de Angelis and Alf Whelan came on disguised as tars and danced a Chinese hornpipe.

What I feared years ago has occurred. Although warned by Joseffy not to, de Angelis has been studying singing. In fact, he begins to sing in tune, in

time, and with a certain musical intensity, and so has lost one great charm.

Ye gods, how wonderful was his voice and his tone production when he was with the McCaull Company! I suppose, maddened by his lyric successes, he will hire out next season with Jean de Reszké and give us *Don José* or *Werther*.

Stop it, Jeff! Stop it, I implore you! Return to your old abdominal, cross-eyed method of vocalism and eschew lyric suavity absolutely.

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Of Mr. Englander's music I can only say that it was pretty, facile and familiar. There are too many duos and choruses. The orchestral introduction with its Lohengrin suggestion was good, and I liked the Rubinstein Feramors hint in the Dance of the Derivishes.

There are also several taking ballets, couplets and legends sung by the star, but it is difficult to distinguish apart Mr. Englander's musical progeny. His melodies are all first cousins.

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The score is animated, and there is one march that would make Sousa tap his heels. The purely lyrical numbers as sung by Minnie Landes and Irene Perry are colorless.

The staging was effective. There were no hitches, and applause was frequent. After the second act the usual demands were made for a speech, and the star began a labored address of thanks. He became natural when his Beardsley legs and high tariff voice were got under control, and he said some good things.

The cast was good, consisting of Alf. Whelan, Melville Stewart, Philip Branson, Irene Perry and Mathilde Cotrelly. Drew Donaldson had a military thinking part, but her figure spoke for itself.

The Caliph must be sternly dynamited into shape. Much blood letting will make it a happy medium for the display of the talents, acrobatic, vocal and humorous, of that merry little trig, Jefferson de Angelis.

**Evans Von Klenner.**—Mme. Katharine Evans Von Klenner has returned to the city, and will receive private pupils at her studio, 40 Stuyvesant street. Mme. Von Klenner is empowered by certificate from Mme. Viardot Garcia to teach her famous vocal method.

**William Lavin.**—Mr. William Lavin, the well-known American tenor, will remain in this country for the season 1896-7 under the management of H. M. Hirschberg. Mr. Lavin has had most remarkable success during the last two seasons in opera and concert in the principal cities of Europe, thus confirming the high reputation he already enjoyed prior to his departure from America. He is now available for concert, oratorio, opera or recital, and as several important engagements are already booked early application for dates is required from those who desire his services, communications to be addressed to H. M. Hirschberg, 36 West Fifteenth street, New York. During his European visit Mr. Lavin received most flattering notices from the musical critics of every city of Germany in which he sang. He appeared with great success as *Edgardo* in *Lucia*, as *Faust* in *Faust* and as the *Duke* in *Rigoletto*, engaging the applause and attention of his audiences by his fine singing and acting. In a reproduction of Berlioz's Requiem, with the Berlin Philharmonic Chorus, he carried the audience by storm.



CHICAGO OFFICE THE MUSICAL COURIER.  
226 Wabash Avenue, September 5, 1896.

ALL hail September 1, said I, when by chance I encountered a dozen or more of our best known musicians last Tuesday. First there was Emil Liebling, looking well after his month's rest, devoted to composition, musical articles for various magazines and largely adding to his already enormous repertory.

Now he is ready for the fray, the musical fray, and despite the ominous cries of the money cranks the musical year seems destined to be a brilliant one. I had no time to ask Mr. Liebling his views on the silver question, which has absorbed Chicago during his absence, as several new pupils were awaiting an interview.

Among others I have come across are Max Bendix, Harrison Wild, Theodore Spiering, Godowsky, and of the other sex those two brilliant pianists Ella Dahl and Margaret Cameron, the latter also a clever and successful teacher.

Edith V. Rann, for five years special assistant to Mr. William H. Sherwood at the Chicago Conservatory, is among the earliest returning. She is certainly an able, conscientious instructor and a sound pianist, without any of the superficialities of the glittering know-nothings. If two of her old pupils who used to play exceedingly well would return for advice to Miss Rann they would speedily lose the acquired "big head" which now unfortunately obtains. Now, young ladies, I am speaking for your own benefit.

Why is it that musicians engaged for summer resorts very frequently give performances which reflect most discreditably upon their powers? I do not speak of the itinerant summer entertainer, but of the educated, cultured artists who are paid good terms for their services and who have big reputations. I know of two or three instances lately where those who are artists in the season here in Chicago have done themselves incalculable harm by their ill-advised action at a fashionable summer place, playing as if the audience of 1,500 people was composed of cowboys and farmers. As a fact I know of lucrative engagements which would have been obtained for these artists if their playing or singing had been up to their accustomed standard. They forget that not only Chicagoans, but musical people from other big cities, frequent these places, and while the home people know what good work the artists can show, others judge from present performance. A well-known, influential woman, president of a big club in a Southern city, said to me, "Well, if that is a specimen of —'s art you must be content with exceedingly poor music in Chicago. Are those really the celebrated people of whom we hear so much? I had intended engaging them for the opening concert of our season, but I think I can do better much nearer home." The particular artists to whom the reference is made are five of the best and most talented musicians in the city.

I see that a quartet of Chicago singers are advertised under the management of Fred. F. Wessels. In addition

to his treasurership of the Chicago Orchestra, his duties as treasurer and secretary of the Western Choral Union, he still manages to find time to look after other interests. No one would suspect from his quiet manner and calm exterior that such versatile business talent could be concealed.

If the other soloists singing in the annual performance of *The Messiah* by the Apollo Club any way approach the perfection attained by Mrs. Genevieve Clark Wilson, who is already engaged for that important event, what a splendid representation we shall have! There is no mistaking the place which this gifted lady now holds in the artistic musical world.

Bernhard Ulrich returned Monday from a highly satisfactory Western trip. Among other engagements he booked the Chicago Festival Orchestra for twenty-one concerts in cities west of Chicago as far as Denver.

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Harmony teachers and students should welcome the supplement which A. J. Goodrich has lately written to his *Analytical Harmony*. Ad. M. Foerster, the composer and teacher of theory at Pittsburgh, writes, "I hope all harmony teachers will welcome your new book as heartily as I do." Emil Liebling gives as his opinion that it is "invaluable to teachers and pupils."

That such a book was needed is unquestionable, and that the want has been filled is just as true. Mr. Goodrich makes all his writings so clear and without the superabundance of technicalities which most harmonists and theorists consider it necessary to use. Both *Analytical Harmony* and the supplement, which should be in every student's room, are published by the John Church Company. Both Mr. and Mrs. Goodrich have lately taken studios in Steinway Hall and are holding their classes for advanced students.

Two charming society women, good singers with fine voices, from Louisville, Ky., are here studying with Mrs. Hess-Burr—Mrs. Harry Hewett Bell, a full and rich contralto, and Mrs. Ida Cragg Chatterson, a dramatic soprano.

Mrs. Jessie Gaynor has been requested by that gifted singer, Julie L. Wyman, to write a series of songs for her. With such a voice to do justice to them, it is unnecessary to say that Mrs. Gaynor will feel inspired to some of her best work.

Oolaita Zimmerman, admirable artist and one of the nicest, cheeriest, truest hearted women on the old green earth, has returned from her vacation and in better voice than ever, continuing her fine work at the North Side Temple and at the Pilgrim Church.

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As announced exclusively in *THE MUSICAL COURIER*, August 5, Leopold Godowsky is to play Chopin's E minor concerto with the Chicago Orchestra. Miss Anna Millar, the manager, has now definitely settled the dates of Godowsky's appearances, and on January 15 and 16, 1897, Chicago musicians can safely count on hearing him in a hall worthy of his powers and with an orchestra one of the finest in the world. He is hard at work upon his own arrangement of the Tausig edition of the concerto, and it is safe to predict that all the wise pianists, not only of this city but from all surrounding towns within measurable distance, will be on hand to hear this remarkable exponent of technic. And what a technic it is! There can be nothing more perfect in piano playing than some of Godowsky's interpretations as I have heard them, and it is good to find that the presence of this great artist in our midst is to be fittingly acknowledged and to obtain proper recognition. He is admittedly an extraordinary performer in the West and in the East (he plays with the Boston Symphony Orchestra in November), then why not in

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Chicago, his present home? It has remained for Miss Millar to introduce him properly to our people here. This engagement of Godowsky is a big card for her to have played, and the knowledge that she has been the first to grasp the opportunity and adopt the suggestions of *THE MUSICAL COURIER* regarding the local and American artist must be a source of immense gratification to her and will be a big gain to her reputation.

She is the first of those in power to hold out a helping hand to the local artist, and all praise be to her! Boldly breaking the traditional lines and scouting the idea that the American artist does not pay, she has set an example that other managers will do well to follow, and the whole musical profession will be indebted to Miss Millar. In speaking of the local artist I do not mean the tenth, fifteenth or hundredth rate performer who style themselves "artists"; those are not the people who can be considered in the race or who stand a chance of engagement. This is where the difficulty arises, and which probably accounts for so few of our good local people being heard.

If the real artist is given an appearance the would-be artist immediately howls "unfair"; therefore the former is sacrificed so that the latter shall not feel himself or herself aggrieved. Two qualities are necessary for Miss Millar to give an engagement. She demands artistic ability and drawing power; the one is no good without the other. However great the influence publicly or socially, unless with it is combined the artistic element the performer wishing to make an appearance with the orchestra will not be considered.

Does it ever occur to people what an enormous influence Anna Millar wields not only in musical life in Chicago, but all over the United States? As manager of one of the two biggest musical organizations in the country she has a controlling power well nigh limitless.

A new violinist will be heard here this season, November 13 and 14, in conjunction with the Chicago Orchestra. Jan Van Oordt, from Liege, a pupil of César Thomson, will make his first American bow, and should meet with a rousing reception, as he is said to be a violin virtuoso of remarkable skill.

Mr. Arne Oldberg has entered upon his work at his new studio in Steinway Hall and is receiving many calls from his friends. The Clayton F. Summy Company, of Chicago, is now publishing Mr. Oldberg's gavot arranged for piano from his string quartet, op. 10, and also a tone poem in seven cantos for piano entitled *Summer's Night*. The *Summer's Night* comprises *Twilight*, *A Song Without Words*, *The Elf*, *Will o' the Wisp*, *On the Lake*, *Dance of the Brownies* and *Sunrise*, making an album of beautiful, easy pieces of great musical merit.

Mr. Oldberg played them for me on his glorious new Chickering piano (the finest instrument from this famous firm which I ever heard), and they certainly enhance the reputation of the young composer, who has given us an extraordinarily fine fugue and variations, of which I have before told you. Will o' the Wisp and the Elf in the volume mentioned are veritable gems.

Max Kramm is a young pianist who has recently come to Chicago from Berlin. He was a private pupil and was acknowledged the best pupil for the last three years of the time with Prof. Franz Kullak. He has a very large repertory, which consists of the principal masterworks of the best composers. His technic is excellent, everything being played with fluency and the greatest ease. Since his arrival here he has done some concert work with Mrs. Guthrie Moyer, and was everywhere received with great applause, his criticisms being good in all instances. Although Mr. Kramm is very young—only twenty-four—he has accomplished more than many an older pianist, and only seeks an opportunity to prove his worth and ability.

The Clayton F. Summy Company announces that the Spiering String Quartet will give the series of chamber music concerts in Händel Hall, assisted by eminent pianists and vocalists. The management have arranged for the concerts to be of as high class character as last season.

The subscription price is only \$5 for the series, and no doubt musicians will be glad to avail themselves of the low price to hear some of the best work done in the city.

I do not hear anything of the Mendelssohn Club. The subscription price to the four concerts was to be \$20, and that is a big price to obtain in hard times, even if one has the privilege of taking two friends and ultra-exclusiveness prevails. After all, people argue, the general public is just as good an investment as the dilettante musician. And for what reason should such exclusiveness be insisted upon? I was not aware that the club was composed wholly of the élite of the smart set. If the price of the ticket is dropped, good and timely notice given, the concert rendered attractive so that the general public is induced to attend, then the Mendelssohn Club will succeed. But the music loving population is too poor just now to pay \$1.66 (nothing less at these concerts) for a seat when so much good music can be heard at a really reasonable price.

Miss Marie Carter, a talented young soprano from Minneapolis, will make her home hereafter in Chicago. Miss Carter has been engaged as soloist by the First Baptist Church of Englewood.

The Chicago Conservatory has issued a handsome and complete catalogue for the ensuing year. The names of those on the faculty list could not be surpassed. Mr. Kayser, the president, has certainly some of the finest musicians in the country. Eddy, Godowsky, Sherwood, Marescalchi, Herman L. Walker are all to be found here.

FLORENCE FRENCH.

### A Nook in the Green Mountains.

WOODSTOCK, VT., September 6, 1896.

**T** IRED music teachers, who want to find rest and refreshment from the winter's strain, cannot do better than come to this charming New England village, which is situated in the Green Mountains, and through which flows the pretty little Queechy River, overhung with trees. Some years ago a new hotel was built here, called the Woodstock Inn, and it is fitted up with all the modern conveniences and elegancies.

Since that time guests have poured into this place (which had long been known as a pleasant summer resort to many people in New York and other cities), until, this season, every room in the inn has been taken in advance during the month of August, which is the gay month here. Every Saturday evening hops are held at the hotel, and those who do not dance can sit on the broad piazza and watch the pretty girls and gallant youths "twirl the light fantastic toe."

I observe, with pleasure, that the orchestras at these smaller summer resorts are composed of young ladies, who have probably learned to play the violin in our city conservatories, and now find opportunity to turn their talents to good account. This is a new opening for the "new woman." In Woodstock the music is supplied by five girls from Boston, one of whom presides at the piano, and a man conductor, who beats time and keeps them together.

At Fishers Island a girl pianist and a girl violinist played dances for the guests at the hotel all the evening when I was there. It is a capital idea and shows the progress of the times. The waltz and the galop, the lancers and quadrilles can be danced here now as well as in any city in the Union, whereas, when I was living in St. Albans, Vt., many years ago, we were confined to such dances as Virginia Reel, Money Musk, Twin Sisters, &c., and a monstrous tune was thrummed on a cracked violin by the local fiddler, who was apt to be a dorky! It did not serve for much more than to keep time for the dancers, like the droning chant rhythmic and hand clapping of those strange, weird peoples in the Midway Pleasance at the World's Fair.

We used to think we had a good time at those parties, though, as I write, the vision of a pretty girl with rosy cheeks, bright eyes and short hair rises before my mind's eye, dressed in a red merino frock. She was a great dancer

and used to bound like a little cork when the dorky twanged the fiddle! She has long since been sleeping quietly in her grave, but I see her still in her red merino, flushed with excitement, as she led the reel in the spacious, old-fashioned country parlor. We other girls all envied her her gay little dress, made as a surprise for her by the indulgent aunt who gave the party. She had found it on her bed, ready to put on, on her return from school, and we all thought, "How delightful to have such an aunt!"

But, "to return to my muttons," as the French say, in other words to Woodstock. It is celebrated for its beautiful drives in every direction. The village lies in a dell, surrounded by high hills, thickly wooded, many of them, and with fascinating little brooks brawling down their sides. The roads wind in and out between them, and follow the streams at their base. Sometimes one is in green meadows, where stand the graceful elms or bushy maples, in solitary state or passive beauty, and anon one steals along under leafy coverts. The foliage in the autumn is wonderfully brilliant, and already one sees, here and there, a scarlet branch flame out from the trees, which from now on become more beautiful, from day to day, until the leaves fall.

Summer seems to say, "Before I turn my back upon you I will regale you with my finest and gayest, ere I usher in dread winter."

Woodstock boasts the honor of being the birthplace of Powers, the great sculptor, and his little house still stands on the hillside to the left of the town. Its artistic reputation is sustained to-day by Mr. John Marble, a painter of talent, whose pictures are often seen in New York exhibitions, and by the well-known organist of the Church of the Advent in Boston, Mr. S. B. Whitney, both of them natives of Woodstock.

I met Mr. Whitney yesterday, at the dear little Episcopal church here, to which he kindly gives his services gratis during his summer vacation, and thereby furnishes the congregation with some very fine music every year.

A beautiful public library, of brownstone, was built here some years ago by Mr. Edward Williams, who was born in Woodstock, and who is now the owner of the Baldwin Locomotive Works in Philadelphia, and a very rich man. This library is equipped with all the periodicals of the day as well as with a choice collection of books, and is heated during the winter at the expense of the donor of it. A librarian is in constant attendance and is paid by him also. This library is always an attractive resort for the townspeople. Woodstock is a very cultivated place, being one of the oldest towns in Vermont.

The little park in the centre of it was laid out at the time of the excitement over the Great Eastern, and its dimensions are taken from those of the mammoth ship which carried the Atlantic cable from shore to shore. The park is oval in shape, and is 650 feet long and about 60 feet in its widest part. It is a little wider than the Great Eastern was, but when one walks through it one can hardly believe the ship *could* have been so long.

Mount Tom dominates Woodstock with its lofty peak, and from its top one obtains a splendid view of the surrounding landscape and of the pretty village, with its white houses and green blinds, nestled in the midst of it. It looks so clean one feels as if it had just washed its face! Far in the distance glides the river like a silver ribbon, and hardly seems to move as it turns and twists its girdle in and out the fields. The mountain is a part of the estate of the late Frederick Billings, Esq., and he constructed beautiful roads on which one may drive all over it.

Woodstock can also boast of its country club house, which is built nine miles away, up in the hills, where there is a lake stocked with trout, to which the deer come for water sometimes. It is an exquisite spot, and the drive out is ravishing, every inch of the way. Access to this club can be had only through the courtesy of the members of it, who are made up of the leading men of the town. The club house is built in rustic style, painted red and charmingly decorated with birch bark. An excellent dinner can be had there, and boating, fishing, and the rambles in the woods around the lake constitute the attractions. It is a delightful excursion for a summer day.

AMY FAY.

"If all his work is as fine as the first specimen given, he may have one or two equals, but no superiors."—*Boston Saturday Evening Gazette*.

"As for technic! Whew! How those terrible thirds and sixths went! The effect upon the audience was electric; the pianist was recalled seven times."—*Boston Transcript*.

"He made an unmistakable conquest of his audience, which applauded him with immense fervor at the close of the first and second movements, and when the concerto was ended it broke into a perfect frenzy of plaudits. He was stormily recalled seven times."—*Boston Herald*.



Martinus Sieveking

SEASON 1896-7.

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### Jessie Shay.

ON July 22 Miss Jessie Shay, the young pianist who has so quickly jumped into prominence and success, sailed on the steamship St. Paul for Europe. Miss Shay was accompanied by her mother, and has gone for a stay of which the length has not yet been finally decided.

Her first visit was to London, where she had the pleasurable artistic opportunity of presenting letters of introduction to some of the leading lights in the world of music. From thence the young artist went to Paris, where she had also introductions to several of the most prominent musicians living, and where she looked forward with a special pleasure to meeting Saint-Saëns, whose G minor concerto she has been more than once heard to interpret with such brilliancy and tact in New York. It will be remembered by lovers of good piano playing that Miss Shay played this concerto twice with the Damrosch Orchestra in public, the verve, clearness and dash of her performance on both occasions arousing great admiration from musicians and critics present.

By this juncture Miss Shay will have arrived in Berlin, where, under the engagement of Hermann Wolff, she will make her first public appearance in Europe, playing in at least one concert with orchestra and giving one or two recitals. At her concert with orchestra she will probably play the Saint-Saëns G minor concerto, and also probably the tremendously difficult Henselt concerto, which she played here in New York in public with Neuendorff in Carnegie Hall with pronounced success.

The characteristics of Miss Shay's playing are mainly a particular grace, lightness and limpidity, with an extreme clarity and finish in passage work. Her more recent performances in New York, however, before leaving, began to reveal a growing strength and force. This was particularly noticeable in the Henselt concerto, which she delivered with an elastic power and decision which began to dissociate the young artist from the particular field of purely light genre.

She was also heard to play the Paderewski Polish Fantaisie in public with an orchestra under Victor Herbert, in Carnegie Hall, and later played the piano arrangement in the presence of Paderewski himself, to the composer pianist's enthusiastic satisfaction. This Paderewski work she plays with wonderful color, vigor and spirit.

During the past season Miss Shay has given recitals in Boston, Troy, Brooklyn and various important points throughout New York State with unvarying success. The criticisms she has received have always been of the most encouraging, and she has the artistic power to attract large audiences. She has a large social clientèle in New York and has played a great deal at fashionable musicales, where she has made herself a general favorite.

In person the gifted young artist is petite, blonde, intelligent and interesting. She is vivacious and observant, and possesses a keen sense of humor which animates in quite a fascinating degree everything she says and does. Her manner is arch and winsome, and though her person is as pretty or prettier even than her talent, she is sweetly modest and thinks much more of her art and girlish pleasures than of any personal attraction.

It is likely that Miss Shay will go on to Russia, possibly visiting and playing in Warsaw and Odessa, but many extensive plans are thus far only outlined and the range of the pianist's tour will not be finally decided until after her performance in Berlin.

It is quite certain, however, that Jessie Shay's superior talents and personal charm must win European favor, and that her success abroad will be all that her many artist friends can hope for or desire.

### New York College of Music.

THE catalogue of the New York College of Music for the season 1896-7 has been issued and calls special attention to the several new and important additions to its faculty in the piano and vocal departments. The college was opened in 1878 and is located in East Fifty-eighth street, a few blocks from Central Park, entirely apart from business streets and easily accessible by elevated and surface roads. It is the only one in New York erected solely for the purposes of musical education. The director, Mr. Alexander Lambert, has divided the course of study into eight grades, and students graduate according to their ability and not according to number of



JESSIE SHAY.

terms taken. Students can enter at any time and during the year free and partial scholarships will be issued to talented and deserving pupils.

Performances and concerts are regularly given during the winter terms, and students of the college have the privilege of attending the concerts of the Symphony Society under Mr. Walter Damrosch. The piano department is under the charge of Mr. Alexander Lambert and a distinguished staff of assistants; the vocal department is under Mme. Wizjak, Conrad Behrens and others; the sight

reading under Walter Damrosch; the strings under Henry Lambert and Hans Kronold, while the classes of harmony, composition and instrumentation are under the direction of C. C. Müller and S. Austen Pearce. In addition there is a chamber music department, and an operatic department under Mme. Wizjak-Nicolesco. The best advertisement for the institution over which Mr. Alexander Lambert presides is the work of its pupils; and of this a striking proof was given last winter by the pupils' concert at Carnegie Hall, of which we said at the time: "Where is the American school which can bring forward such a class of developed talent as this?"

### The School of Vocal Science.

THE preliminary announcements for the initial season of this organization will appear in THE MUSICAL COURIER for September 16. The school is founded for the purpose of more extensively carrying on the work of the Vocal Science Club, whose views have been ventilated during the past winter in the columns of this paper and elsewhere.

The head office is situated at 241 West Forty-fourth street, where circulars and all information can be obtained by personal interview or by letter.

The meetings and lectures of the Vocal Science Club will be resumed September 15.

### As Told in Berlin.

BERLIN, August 23, 1896.

Editors The Musical Courier:

POSSIBLY the following anecdotes might interest your readers. I heard them told, at various times, by Moszkowski, Grünfeld, Rosenthal and other musical wits.

I.

When Mascagni was rehearsing Cavalleria Rusticana at the Berlin Opera House one of the musicians remarked that he thought Mascagni's tempi too slow. The youthful maestro is said to have replied, angrily: "I'm sure I can't let you play as fast as I compose."

II.

Not long ago a newspaper spoke of a pianist's "electric" performance. Mayhap it was so called because it shocked the audience.

III.

Provincial (reading a concert program): "Well, that's a shame." His wife: "What's a shame?" Provincial: "Why, this singer announces that he is to be assisted by a celebrated woman pianist. Why don't the scoundrel work!"

IV.

On the occasion of a music festival in B. the following happened: The orchestra was gathered for a rehearsal, the parts of A Midsummer Night's Dream lay on the stands and the musicians had long finished tuning, but the director was missing. Twenty minutes after the appointed time the leader appeared. He mounted his stand, grasped his baton, attempted to look dignified and said: "Gentlemen (hic), the beginning of this piece never goes well (hic), so we will commence (hic) with the part in E major. (N. B.—The piece did not go, but the director did after its performance at the festival.)"

V.

Mrs. Goldstein: "Chakey, wash your hands."

Chakey: "Vot's de use? I hef a piano lesson to-morrow, and den I must vash dem anyhow." L. LEE BLING.

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## The E-Method of Voice Culture.

VOXOMETRIC REVELATION.

By Alfred Augustus North.

WHAT has become of Alfred Augustus North, the "author," but not the "writer and compiler," of "Voxometric Revelation, the inventor of the "Voxometer," in which the voxometrical pupil must sit "with epaulettes on the clavicular"! (See page 184.)

"Epaulettes on the clavicular"! Clavicular what? Bones, probably. But this is a new place for epaulettes. Cadaverous, indeed, must be the New Zealander whose clavicular bones can afford lodgment for epaulettes, as they have hitherto been constructed! Must it be dimly suspected that neither Alfred Augustus North nor Justus Abner knows his clavicles from his scapulae, his collar bones from his shoulder blades?

We read:

"After satisfactory arrangements have been completed with the originator of the Voxometric Theory, who is not at present accessible \* \* \* Has he, then, betaken himself to the woods and the Maoris? Does he meditate a descent upon the English coast? Has he lost his job of "Examiner in Music to the New Zealand Government"? Has there been a change of administration, and are the new members of the colonial parliament less musical, less in need of a musical examiner? What can be his official duties? Does he do-mi-sol the high officials according to the buckwheat system of sight reading, or by the movable do or by tonic-sol-fa? Are they all privileged to wear "epaulettes on the clavicular"? It is true that the journey to New Zealand is a tremendous one, for Australia must first be visited, and after that a sea voyage of 2,400 miles must be endured. Still, that is the precise accessibility of the birthplace of Voxometric Revelation, which is certainly accessible, for it is being pushed under the eye of American notice with remarkable persistency and lavish expense.

POESY.

"First of all" we read: by drawing in the abdomen EXPIRE all the breath you can. Then, in *inhaling*, carefully note the sensation as to where the breath appears to be going. If natural, the feeling will be as though you were sniffing the delicious odor of flowers or other delightful perfume. \* \* \* "After exhaling all the breath you can in this way [Why, he has just been inhaling!] the exact procedure to adopt is as follows: Draw the breath in slowly until the breath cavity is fully expanded; then emit it [Listen!] with the utmost slowness but MORE VIGOROUSLY than in the act of inhaling!" The reader may well stand agape and aghast at such unsurpassable absurdities. Following this line a little further the most prodigious efforts will produce the most insignificant effects!

But we need not continue "sniffing" such delicious odors of style or statement. Enough, if not too much, has been written for the reader's comfort. Next comes the discussion of:

"Scientific Tone Generating:"—To produce good and

sweet tone, the vocal reeds in the larynx should be closely approximated in a parallel position. So that at tiny intervals all along the glottis it should be completely closed.

To what does the "it" pertain? Is it meant that "all along the glottis the glottis should be closed"? Yes, it must be intended to indicate that, though it does not say so. Well, things that touch each other cannot be said to be "approximated"; nor can two lines be parallel that curve or point at "tiny intervals to touch each other for complete closure.

But the physiological statement is a startling one! It is known to every special student of even ordinary repute that the instant the vibrating edges of the vocal reeds touch each other they are thrown out of vibration and an ugly break is heard. For this is the precise cause of the break so common in the female middle voice and in the high tones of the tenor. Grasp with the finger and thumb of each hand each end of an ordinary rubber band, such as is used to bind letters or bills together, and let the two strips first lie exactly parallel and touch each other throughout their entire length. On pulling the hands apart and stretching the strips an open space will be seen between them. Now suddenly stop the stretching and the strips will again thicken and meet each other.

So it is with the voice. The failure to stretch the vocal cords sufficiently allows them to thicken, to clash; their regular, rapid vibration is for the instant checked, and the tone is lost or thrown suddenly to a lower pitch. That the cords should touch each other "at tiny intervals all along the glottis," and still vibrate for tone is a physical impossibility, for no free vibration would be feasible.

But what can be said to this?

"In the speaking voice, that is to say, the tone used today in ordinary conversation (which is really artificial, but erroneously called 'natural or chest voice'), the thyroid cartilage is not depressed upon the cricoid cartilage; consequently the mechanism is entirely out of proper position, or, in other words, is simply out of gear." \* \* \* Whereas the thyroid should descend on the cricoid, and the respiratory glottis, which should remain open only for breathing, will be closed, and the most essential parts, which are the true ligaments, brought into play."

The "whereas" has no discoverable hereafter in the paragraph; the "resolved, &c.," is lacking; but the reader has long ago become wonted to such lapses. The statement that in ordinary speaking "the thyroid cartilage does not descend on the cricoid" is wholly gratuitous and false. Any thin necked reader can prove this with entire certainty by crowding the end of a finger into the little niche easily found about an inch below the projecting point of the Adam's apple, or larynx, at the front of the neck, and then speaking in a high tone of voice. The finger tip will be pinched perceptibly and forced out of the niche. This is affected by the descent of the front of the thyroid cartilage upon the cricoid, just as Mr. North says it is not affected. If the reader will then sing a note at about the

same pitch, he will find almost the same closing as for the speaking voice.

And what tyro in physiological study ever dreamed that the respiratory glottis should remain open for singing? More than sixty years ago, before the discovery of the laryngoscope, Harless did reason that the respiratory glottis, or space between the projecting roots of the arytenoid cartilages, remained open during singing and acted like a sort of ventilator; but Merkel disproved that about fifteen years later, and Czermak and Garcia exhibited the act of closing to the eye. Professor Hallock and Dr. Mulkey cannot be supported in their statement that the vocal reeds are gradually shortened for higher degrees of pitch by the gradual approximation and contact of these forward projecting muscular roots of the arytenoid cartilages—but another series of papers must review their ambitious claims.

"When," proceeds our author, "will so-called singing masters recognize that this position, AND THIS POSITION ALONE, of the vocal organ is that which gives the FRONTAL position of the voice and secures the open throat?"

"The FRONTAL position of the voice!" That is funny! What does "frontali" rhyme with? Is it an adjective? If so, it must be plural; for the Italian masculine plural ends in "i." Never mind its case or tense or gender. Doesn't it give a lovely foreign perfume to the entire sentence? To be sure it means, or its garnished root means, good, square, English "front;" but are the vocal cords lying deep in the throat *frontali*? Is an open throat "frontali"? If so, what are the mouth and the lips? Still more *frontali*? And is a glottis "completely closed all along itself at tiny intervals" a means of securing an open throat? Such writing is maudlin, insane; the writer's mind must be unbalanced, there is no other explanation or excuse.

Here comes worse and still worse, if that were possible:

"A very curious illustration of the law of sympathy—i. e., sound. "So sympathy is sound! What next? "The illustration we refer you to is the syrinx of a singing bird. As many of us know, this small specimen of creation is possessed of two larynges, the true organ of their voices being positioned near the junction of the trachea and bronchi. Take particular note of this. Here is a lesson read us by Dame Nature. That little bird—[there were several above!]—endowed with no capacity for understanding the science of sound, is physically provided by nature with the necessary and correct anatomical structure of the parts, so as to insure the scientific law of sound being duly carried out when in the act of song."

Now comes more drollery:

"Man, with no instinctive faculties of the bird or animal—[Is not man an animal?—is therefore not so endowed by nature, but must bring his intellect into play instead, in order to comply with the same law of sound."

Comment upon such unapproachable nonsense is indeed



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unnecessary. Sympathy is sound, we are told; or does our wandering friend mean to say that "the law of sympathy" is "sound?" *"But man \* \* \* must bring his intellect into play instead."* Instead of what? Instead of two larynges and no diaphragm? The bird has only a rudimentary and useless diaphragm. Bean and Maissait about forty years ago argued famously from bird to man in the matter of respiration, though the feathery tribe lacks the diaphragmatic organ essential for man. Now the reader must not for an instant harbor the thought that this zealous New Zealander is being accused of plagiarism, for nothing is further from thought; and his work shows no sign of an acquaintance with French authors. Of his exhaustive knowledge of the Italian tongue that splendid "frontali" admits no shadow of doubt; the evidence is overwhelmingly "frontali." But how can this accomplished linguist find the voice of the bird to be "frontali?" He writes: "THAT larynx mind, the true organ of the bird's voice, is planted too low down in the chest of that tiny creature in order to get the true RESONANCE AND PROJECTION. And so must the human voice be projected far down in the chest before any perfect RESOUNDING quality can be obtained."

How is it conceivable that anything "projected far down in the chest" can be "frontali?" The conception is as antipodal as the isle of its origin! The "frontali" must be reversible. It may safely be presumed that the present malarial backache of the present writer would be "frontali" in New Zealand!

To be brief, the only practical, performable instructions will now be quoted, to be found on the forty-first page:

*"For clear enunciation, the chin must be drawn a little in [back] through the natural fall of the jaw, the throat remaining out and perfectly supple, and an entirely free, unobstructed passage left for breath as in yawning, and then every vowel or word can be produced with the utmost ease in the whole of the resonator focused at the hard palate."*

*"Again, it should be understood once and for all that the speaking voice, as well as the singing voice, must come under the law of sound (which is sympathy)—[Notice that his previous declaration that "sound is sympathy" is here repeated]—using the whole resonator from head to diaphragm, and vice versa, rebounding and possessed (in a modified manner of course as regards the speaking voice) without forcing or straining."*

"Rebounding and possessed without straining." What on earth can that mean? Never mind the subject. What can "possessed without straining" mean? Has he got a girl!

Surely this is enough for this time. It is fondly hoped that the next issue will exhibit some emblazoned diagrams of the author's own, emphasizing the insane ideas and crazy devices of these voxometric revisionists, even beyond their own italics and allegorical capitals.

JOHN HOWARD.

**Sibyl Sanderson.**—The Imperial Opera of St. Petersburg has engaged Sibyl Sanderson to appear in Esclarmonde. Mr. Van Dyck will also appear in Manon and Werther.

**Bruell.**—Ignaz Brüll has completed the score of his new opera, Gloria, which will be given at the commencement of the season at Hamburg.

**Moscow.**—An Italian opera company is forming by A. Gygyi and Emil Schwartz for Moscow. It will have a three months' season, beginning October 1.

**Kienzl.**—Wilhelm Kienzl, the composer of Der Evangelimann, has finished the composition of a tragi-comedy named Don Quixote. He hopes to have the work ready for performance next year.

**WANTED.**—An experienced musical lady, who can act as secretary and manager to a musical artist during the coming season. Must have practical knowledge of musical affairs generally, and be able to give personal attention to business affairs. In fact, must be a business woman competent to interview business men and negotiate with them. Address, "Business," care of this paper, with reference and past record.

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**Carreno's Program.**—Teresa Carreno, the distinguished pianist, has chosen the Liszt E flat concerto for her debut at the New York Philharmonic Society public rehearsal and concert, January 8 and 9, 1897, under the conductorship of Anton Seidl.

Mr. Rudolph Aronson, who will have the direction of Madame Carreno in this country, will also manage the tour of the cello virtuoso Mr. Marix Loevensohn, who will perform with the Colonne Orchestra in Paris and the Philharmonic Society, London, in November previous to his departure for New York.

**Wieting Opera House Burns.**—For the fourth time in its history the Wieting Opera House, the leading theatre in Syracuse, N. Y., was badly damaged by fire on Thursday last.

A general alarm brought out all of the apparatus, but the fire spread with such rapidity that the structure was soon gutted. The loss is \$65,000.

The building was owned by the estate of Dr. J. M. Wieting. Wagner & Reis were the lessees.

**Clarence F. Graff.**—Mr. Clarence F. Graff, secretary of the Damrosch opera and director of the Symphony Orchestra, returned to New York, August 31.

**Jedliczka.**—Dr. Ernest Jedliczka called at the office of THE MUSICAL COURIER prior to his sailing for Europe on the Havel, September 8. Dr. Jedliczka has spent the time of his three months' visit to this country at Milwaukee, where he met a hearty welcome from his former pupils.

**Boston Quintet Club.**—The season of the Boston Quintet Club promises to be a great success. The concerts given by this famous organization are among the most interesting of any traveling company. Musical societies should endeavor to secure this club. Mme. Alma Powell, coloratura soprano, will be the vocalist.

**Sousa's Band.**—Sousa's Band is the musical attraction of New York this week. The Olympia Garden will be the place, and the programs, such popular mélanges as Sousa knows so well how to make, to cheer the great public heart. He leaves for Europe on the 17th, and does not return until about Christmas, and Hammerstein is as usual lucky in getting a week of his farewell performances. But it isn't Hammerstein's luck altogether; it is said his inducements to Sousa to cause him to concede this gala week are greater than were ever held out to a bandmaster before. But his enterprise will undoubtedly pay. As a leader Sousa is the popular idol.

**W. C. Carl.**—Mr. William C. Carl, the celebrated American organist, will return from Europe (where he has been all summer) on the steamship New York, arriving here on September 15. Mr. Carl will open his season with an organ recital in New York in October, offering a fine program, at which he will present all the works written for and dedicated to him by the greatest composers of Europe; and

after the New York concert will commence his tour of the States, beginning in Providence, R. I. During his visit abroad Mr. Carl has been entertained and complimented upon his playing by the great masters of the organ.

**Jeanne Franko.**—Mme. Jeanne Franko has returned from Europe after a three months' vacation, during which she visited London, Paris, Vienna, Prague, Marienbad, Dresden, Breslau, Berlin and Bremen. Mme. Jeanne Franko will appear this season in several large concerts.

**Kathrin Hilke.**—We take pleasure in publishing some press notices respecting Miss Kathrin Hilke's late appearances. The Stockton Daily Independent says of this Stockton singer:

A large and enthusiastic audience greeted Miss Kathrin Hilke as she stepped upon the stage of the Yosemite Theatre August 25. Miss Hilke's voice is one of which any community might well be proud. It is sweet, full, sympathetic and exquisitely trained, and in the variety of her selections last evening she displayed her great versatility.

The Stockton Daily Record writes:

Stockton people have watched with much interest Miss Kathrin Hilke's progress since she left here ten years ago to become the pupil of Madame Ashforth, of New York city. Her vocal power and execution are wonderful. She sings with equal ease in the extreme lower or upper register, there being an entire absence of anything like forced efforts. Her voice is sweet, yet powerful and flexible, and used in a manner that shows accurate cultivation. Although all of the eight numbers and the recalls to which she responded were exceptionally fine, and all a grand triumph of voice and of vocalization, yet in Ave Maria (Mascagni) and the aria from Queen of Sheba (Gounod) her voice rang out in truth like an angel's, showing scope and feeling that roused her hearers to a pitch of enthusiasm.

Equally enthusiastic is the notice in the Stockton Evening Mail:

Miss Hilke's voice was the topic of conversation after the concert. It is possessed of rare sweetness, is remarkably full, and shows great cultivation. Every time she sang the applause was long and earnest—not the obsequious, uproarious sort, but the approbation of a cultured audience, which had been brought into perfect sympathy with the singer.

**Gaunt Dead.**—Percy Gaunt, the song writer, died on Saturday night, in a village in the Catskills. As was told in Saturday's Sun, when it was announced that he was dying, he was the author and composer of more than 500 songs, some of which were the most popular of the day. Among them are Push Dem Clouds Away and The Bowery, the latter of which he wrote in conjunction with Charles H. Hoyt. He also helped to write the Trip to Chinatown, Milk White Flag, Parlor Match, Midnight Bell and other of the Hoyt plays, composing the music if not always writing the words of the songs. Although his earnings were large, he died poor. Mr. Gaunt was from Philadelphia. His age was forty-four. Death was due to consumption.—Sun.

**Cummings Jones.**—Miss Shannah Cummings Jones, of Pittsburgh, Pa., the soprano, was the recipient of an enthusiastic welcome at Mr. Sousa's concerts at Manhattan Beach on Friday, Saturday and Monday last. Miss Jones is a pupil of the eminent teacher Mme. Murio-Celli. Among the selections sung by the young lady were the grand arias from the Queen of Sheba and Carmen, the prayer from Der Freischütz, and Mme. Murio-Celli's Ave Maria.

**Is It Miss Dunham?**—One of Paderewski's particular protégées at present is a New York girl, who has been studying under his direction in Paris for the last three years. She is well known in society and has been an enthusiastic pianist all her life. Three seasons in society satisfied her that a professional career was more to her taste, and, acting on the advice of a number of pro-

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professionals who had heard her, she definitely decided to begin work seriously. She went to Paris, where Padewski took charge of her studies, and since that she has been assiduously devoted to her work. Two years in Vienna with Leschetizky still remain before this young woman contemplates making a public appearance. Such devotion to art, from a woman with whom it is in no way necessary as a means of livelihood, encourages the friends of this young New York girl to believe that her career will be quite as successful as it promises to be.—*SNH.*

**Miss Lewing.**—Miss Adele Lewing, the pianist, recently played with success at the Hawthorn Inn Casino, East Gloucester, Mass. Chopin, Henselt, Wagner, Liszt and Lewing were the composers selected by her for the occasion.

**Mr. Wetzler Returns.**—Mr. Hermann Hans Wetzler has just returned from Europe with his young wife, and will permanently reside at 542 West End avenue, New York.

**Pianos for Musicians.**—For sale, a parlor grand piano, used one year, made by a well-known high-grade New York piano manufacturer. Also a new Boston upright piano with a special device of great service to vocalists or students or teachers. Address THE MUSICAL COURIER.

**Victor Harris.**—After a summer devoted to a trip to Europe, six weeks conducting at Brighton Beach (as assistant to Anton Seidl) and a fortnight in the White Mountains, Victor Harris will return to his studio in the Alpine and resume his vocal instruction on September 15.

**A Singing Captain.**—The metropolitan police force, in addition to its many accomplishments as a body eminent in the restoration of tranquillity on Manhattan Island, has among its members some good musicians and none better than Captain Smith, of the Eighteenth Precinct. Captain Smith has a finely trained tenor voice, and, although classing himself but an amateur, he has the qualifications of an opera singer. He is under the instruction of Prof. G. Gueli, of this city.

**Defalcation in the Arion.**—A minor officer of the Arion Society, who was to a limited extent the custodian of the funds of the organization, has been found to be short in his accounts to the extent of several thousand dollars, and the officers at a meeting held last Wednesday night decided that they would take no legal action in the matter. President Richard Katzenmayer announced the amount of the defalcation and named the officer. The question of what should be done was discussed, and it was pointed out that the defaulter had a small business, was struggling to keep afloat and had been handicapped for several months by the severe illness of his wife and two children. It was pointed out that little of the money taken from the funds could be recovered. The illness of the wife and children of the culprit and his previous good record moved the officers to vote unanimously to drop the matter, pocket the loss and keep the whole subject a club secret. The society went on its annual excursion to Montreal yesterday. Members admitted before leaving the city that the story of the defalcation was true, and stated that they would do nothing that would publicly disgrace the defaulter, because of their consideration for his wife, who is held in the highest esteem by the members.—*New York Herald.*

### Rosenthal's Season.

THE indications all over the country point toward a tremendous success for the great pianist. From all over the country applications for dates to engage him are pouring in, and already the November and December dates are almost solidly booked.

After his first orchestral concert here, November 10, he will play with the Boston Symphony Orchestra on the 18th; then he will be heard in two recitals November 17 and 19. In the same week he will play in Boston, and the week following he gives one recital in Boston and plays with the Chicago Orchestra November 27 and 28.

Beginning of December he is booked for two recitals in Toledo, Chicago, St. Louis and Milwaukee. On his return East he will give another series of recitals in New York, Boston, Philadelphia, Baltimore, Washington and a number of New England cities.

### The Sun on the Opera Situation.

THE change in the direction at Covent Garden that placed Maurice Grau in charge is likely to affect a number of singers who, even if they were not able to get into the company at the Metropolitan here, counted at least on an engagement at the London opera house. This list includes a number of singers, such as Lola Beeth, Zelig de Lussan, Sigrid Arnoldson, Marie Van Zandt and others who failed to grow popular with the New York public. These singers have all been in Mr. Grau's employ here, and he is never known to re-engage a singer who fails to acquire some drawing power with the public. Furthermore, he is said to harbor with undying regret the recollection of the singers who have drawn the usual high salaries but have never been able to do anything toward attracting the audiences that pay the salaries. So Mr. Grau at Covent Garden will not be likely to look with favor on the engagement of some singers who in the past have got into the company without difficulty. He has so far exhibited no eagerness to bring over here some of the Covent Garden favorites, such as Margaret McIntyre and Mme. Adrie. The element of personal influence has a notoriously large share in the make-up of the London companies, and this will be strong enough, probably, to insure the perpetual engagement there of Mme. Albani, whom Mr. Grau would not be likely to select if only his own judgment were to be consulted. But while he may have to defer to so well established a British institution as Mme. Albani, it is scarcely likely that Tamagno, Sibyl Sanderson, Mira Heller, Libia Drog, Lucille Hill, Clara Hunt or Mlle. Domenech will ever again appear on the Covent Garden lists under Mr. Grau's direction.

The news comes from Europe that Lasalle, the baritone, who retired from the stage two years ago to go into business, will sing again this winter. Sibyl Sanderson has made contracts to sing this season at the Imperial Opera House in Vienna, and this theatre, which is one of the few subsidized German theatres that allow foreign artists to sing in another language, has broadened its policy and now gives the Viennese an opportunity to hear the well-known singers of other countries in conjunction with the splendid local company at the opera house.

### A Boy Wonder.

IN an interesting article on the Appreciation of Musical Pitch, in *Knowledge*, the following account is given of the extraordinary perception of a boy, John Baptist Toner, at the age of four and a half years.

"John used to watch his father playing on the piano, and when two years of age would by himself finger the keys. Shortly before Professor McKendrick saw the boy, John had been told by his father the names of the notes on the piano. The exact notes left a lasting impression on the boy's mind. He acquired the names of the white keys in two or three minutes, and that over the whole keyboard. Next day he picked up the black keys in the same short space of time. The impressions seemed photographed on his memory, for when any note, white or black, was struck, he would instantly name it, though his back was turned to the instrument.

"Professor McKendrick examined the boy in his father's house, so as not to disturb him by a change of associations. The professor struck notes here and there on the piano, when the boy could not see the keyboard, and John named them as soon as he heard the sound, without any hesitation or mistake. Not only so, but when the professor struck any two notes at random on the keyboard, the boy named them accurately at once. The boy even went the length of naming three notes when simultaneously struck by the professor on any part of the keyboard, commencing at the highest note and coming downward in the naming of them. The boy's attitude during the experiment was leaning over the sofa at the other side of the room from where the piano stood, with his back to the instrument; and it was the professor who struck the keys. The piano was at concert pitch. Dozens of experiments accurately answered satisfied the professor that the boy had a remarkably acute ear for appreciating the different notes."

**Decorating Cosima.**—Frau Cosima Wagner has received from the King of Wurtemberg the gold medal of the Order of the Crown to mark the twentieth anniversary of the production of *Der Ring des Nibelungen* at Bayreuth.

**A LADY** of the German military aristocracy offers board to a young lady (or two friends). All the comforts of a well appointed home. Best references from persons in high position. Address N. R. 724, care of Hassenstein & Vogle, A. G., Berlin, S. W. 19.

**FROM PARIS—VOICE TEACHER**—Pupil of De la Grange, graduate of the Yersin system of learning French accent and pronunciation, wants position in conservatoire or school. Address Miss Snyder, care of Munroe & Co., 7 Rue Scribe, Paris, or of International Bureau of Music, 112 East Eighteenth street, New York.

**SOPRANO**—Pupil of Frl. Ress, of Berlin, and Frau Steinmann-Bucher, of Berlin, seeks engagements for concert and oratorio. Repertory consists of leading opera arias, German and English songs, and the general colorature repertory. Address S. S. S., care of THE MUSICAL COURIER, 19 Union square, New York.

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CHICAGO OFFICE THE MUSICAL COURIER,  
236 Wabash Avenue, September 5, 1906.

**"ANGELS and ministers of grace defend us!"** We have aroused the ire of the guardian angel of the music trade of Chicago. We are accused of all sorts of unforgivable sins; from a grammatical error to not knowing our multiplication table, and all this because it does not please the aforesaid guardian angel that the Hallet & Davis Company, of Chicago, is not eradicated from the face of the earth by the creditors, and he reiterates that he is "vigorously opposed to the proposed settlement because that settlement was not in the interest of the general trade." That settles the whole matter. If the court, the assignee, Mr. Maynard, Mr. French, Mr. Strong, the stockholders and the creditors ever find out that there is such "vigorous opposition" to the company doing business they will stop at once.

It might be asked why the Hallet & Davis Company, of Chicago, is singled out and the whole force of honorable men connected with the management abused and vilified and the creditors told that they should not permit the house to go on in business?

The guardian angel says "the proposed notes are simply unsecured promises to do something in the course of time," which is a premeditated lie, because the company offers security with every note it offers to give.

The guardian angel says:

"In one year (about) Hallet & Davis sank their capital of \$135,000, and owe \$140,000 in addition," which is lie number two, or we must, as the guardian angel does, blind ourselves to the fact that the company shows \$283,000 worth of assets.

The guardian angel says: "They have shown that during the past year they could not pay 100 cents on the dollar—and now in exceedingly bad times they promise to pay nearly 200 cents on the dollar." Where is the arithmetic that proves that? According to all the arithmetics ever heard of the company simply proposes to pay 100 cents on the dollar, as some other houses have done, and has \$2 of assets for each one of liabilities to do it with.

We leave it to the trade to work out the proposition of given \$10,000 capital, with an indebtedness of \$64,000, and a capital of \$135,000 and find out for itself what the same ratio of indebtedness would be. And now, Mr. Guardian Angel, a word of advice: Do not charge personal abuse when you are the only one to make use of it; and it would also be quite the proper thing for you to mind your own business and let the failed houses and their creditors take care of theirs.

Such an impotent and impudent attempt to interfere between a concern and its creditors has never before been undertaken, and it must and should disgust every fair minded business man. Everybody must understand that these articles have been sent to many of the creditors who never knew that such a sheet was published, and that it has the effect of nauseating the recipients.

Let us give the facts as they are to-day. The Hallet & Davis Company is simply awaiting the return of one of its creditors and its attorney, and in the mean time is doing business on its ordinary terms and making its collections, and has now nearly enough money in the bank to pay its first proposed instalment, although it is now only about one month since it failed or, more properly speaking, suspended.

There are other concerns which it would be far more consistent to break than the Hallet & Davis Company, but it is not good judgment to interfere with any of these unfortunate concerns so far as the offering of advice is concerned. It is presumed that the creditors are 21 years of age and know what to do for their own best interests.

Business here is still more encouragingly spoken of. The good time has always come after bad and there are signs of a struggle to this end now.

#### Smith & Barnes.

It may seem incredible, but the Smith & Barnes Piano Company is running its factory 10 hours a day, and has done so right along with only a few intermittent and brief exceptions.

Mr. Geo. C. Cox has made arrangements to handle the Smith & Barnes pianos for the house of J. W. Martin & Brother, at Rochester, N. Y., as soon as practicable.

Always alive to the requirements of the trade, Smith &

Barnes have prepared to bring out a four pedal piano, which will contain a device for producing mandolin, banjo, harp and other effects.

Mr. Barnes is away on a pleasure trip. Mr. Becht and Mr. Dodge are both out on business trips—the one East, the other West—and Mr. Smith, who is again at the helm, says he is looking forward to making 4,000 pianos per year, upon which he hopes to make at least a dollar apiece for the next three or four years.

The Hardin Conservatory of Music, situated at Mexico, Mo., said to be a counterpart of Scharwenka's Conservatory, of Berlin, Germany, has just bought nine Smith & Barnes pianos. That makes 21 pianos sold to schools in the last two weeks.

#### Mr. Bent Returns.

Mr. Geo. P. Bent arrived in Chicago last Sunday after a prolonged stay in Europe. He visited all the principal countries, sold a lot of his instruments, and thinks the United States could capture the world on pianos as well as it has on organs. Mr. Bent is a political economist, though not a politician in the ordinary acceptance of the term. He has been so thoroughly surprised and disgusted by what has occurred here while he was absent that he has renounced his democracy for the nonce and will vote for Mr. McKinley. Mr. Bent tells a capital story about two of his workmen, one a silverite, the other a gold man. The two were arguing the subject during a noon recess, and became so much interested that nearly the whole shop was attracted, and it wound up by the silverite asking his opponent why he objected to getting \$16 in place of \$1, or \$48 per day instead of \$3. This is no worse than to think as one young man and a supposedly intelligent one did a day or two, when he gravely informed a gentleman with whom he was talking "that we have been on a free trade basis for the last four years." Mr. Bent thinks schools of political economy would be desirable in America. And Mr. Bent is right.

#### House & Davis.

Mr. S. L. House says his concern is working 10 hours a day every day in the week, and full handed too, with the exception of in the case department. He says he is on the road most of the time, and is satisfied with business as it is if it will only keep on until after election, after which he thinks everything will be all right. He says also (one cannot escape politics) that he does not question any portion of the territory where he has traveled as being for sound money, except possibly Michigan.

#### Mr. Steger Helps to Celebrate.

On Labor Day about 100 men connected with the Steger and the Singer factory at Columbia Heights will take part in a parade. The float, which has been prepared at Mr. Steger's personal expense, will be an elaborate affair.

Mr. Steger has also donated \$500 toward a church for the Heights and pledges \$400 more.

#### Burned Out.

Mr. G. S. Westcott, of Sault Ste. Marie, Mich., suffered the loss of his entire stock by fire, but is said to be fully insured.

#### The Emerson Branch.

Mr. John W. Northrop says, as far as the branch house here is concerned, he would not know that his house was in any difficulty whatever. Everything goes on just the same; he is selling goods both wholesale and retail and on the same terms.

#### The Two Bank Failures.

One of our intelligent members of the music trade suggests that the failure of the bank at Helena, Mon., for so large an amount, and also the one at Topeka, Kan., which is also of large proportions, are likely to affect the trade unfavorably in those localities.

#### Personals.

Mr. John A. Norris, representing the Mason & Hamlin Company, of Boston, who has been spending his time here enjoying the magnificent Chicago weather, left on Thursday to attend the advertised sale of the Smith & Nixon concern in Cincinnati, Ohio.

A. L. Shiffman, who has been connected with the John Church Company for the last eight years, has resigned his position to look after the trade interests of the well-known publishers of popular songs, M. Witmark & Sons, whose Chicago offices are located in the Schiller Building. Mr. Shiffman is quite popular among the dealers, and there is no reason why he should not be successful in his new undertaking.

Mr. L. M. French has resigned the position that he has so long held with the John Church Company in this city, and Mr. James Pickens will take charge.

Mr. George Ambuhl has returned to Chicago from a prolonged Eastern visit, and is ready for whatever in the way of business may develop.

Mr. Barclay, of the Warren Music Company, of Evansville, Ind., was in town.

Mr. J. L. Grinnell, of Detroit, Mich., was in the city. His conversation was mostly on political matters, which reminds us that that is an ever present topic whenever two or three are gathered together just now.

Mr. James E. Healy severs his connection with Lyon &

Healy to-day and leaves for Baltimore, where he will be connected with Wm. Knabe & Co., but in just what capacity has not yet been decided. His marriage with the daughter of Mr. Keidel, which has been referred to several times in our columns, will occur in the near future.

Mr. Joseph Shoninger is back from his Eastern visit.

Mr. S. R. Harcourt, now with Mr. J. R. Twichell as head salesman, which position he has held with mutual satisfaction for several years, has been compelled by return of an old lung trouble to sever his connection and retire for rest and recreation to his old home near Springfield, Ill. Whether he will return or not depends upon his recovery. The nearness of the lake and the cold winds of Chicago are a bar to his recovery if he stays here.

Mr. Adolph Mayer, of Omaha, Neb., is in the city and says he has come here to stay, but up to yesterday had not made any engagement with any house.

Mr. Henry Behning, Jr., of New York, was in the city this week. He says he has done a little business on his way out, but is mostly interested in renewing his acquaintance with his customers.

Mr. Joseph K. Rapp, who has been with Steger & Co. for many years, a faithful and successful salesman, will soon sever his connection and go to San Antonio, Tex., all on account of his health, which has been delicate for some time.

Mr. Melville Clark, of Story & Clark, has returned from his Eastern outing.

Mr. E. E. Forbes, of Montgomery, Ala., has been one of our visitors this week.

Mr. Wm. Reinhard is selling Reed pianos in Peoria, Ill., and vicinity. He was in the city to-day.

Mr. Peter Duffy, of the Schubert Piano Company, of New York, is in town to-day. He came via Cincinnati, where he was yesterday to attend the Smith & Nixon sale, though he bought nothing.

Gen. Julius J. Estey is expected here about the middle of next week, when the election of officers is to occur in the Estey & Camp house. It is on the tapis that the interests of the Estey Organ Company, of Brattleboro, Vt., in the Chicago house of Estey & Camp will be disposed of to the Chicago firm, which after that will constitute a distinct and separate house, as under this arrangement the St. Louis house of Estey & Camp would operate as hitherto in conjunction with the Estey Organ Company. Estey & Camp, of Chicago, would continue the Estey lines.

[We have recently been informed that the territory of Estey & Camp, Chicago, comprises the northern half of Illinois and Indiana and the Northwestern States and down to the southern boundaries of Nebraska and Iowa. Estey & Camp, of St. Louis, control southern Illinois, Missouri, Arkansas, Kansas, Indian Territory, Oklahoma and Texas.—Eds. THE MUSICAL COURIER.]

#### Two Smith & Barnes Pianos.

**C**HARLES BECHT has two Smith & Barnes pianos at the Amsterdam Hotel in this city that should be seen by every piano dealer visiting New York. These pianos are samples of Style D and Style R, and are representative of the Smith & Barnes make. Style D is in oak, carved panels (8), full swing desk, pilasters, Boston fall.

Style R is in mahogany similar to Style D, but massive and having mandolin attachment.

Many dealers who have called on Mr. Becht have expressed their pleasure in unqualified terms over these pianos. "Charlie" is happy with his two babies, gets them before the eyes of every dealer who visits New York and in this way has started his fall campaign for the Smith & Barnes pianos—a campaign that bids fair to establish the Smith & Barnes piano as a favorite in the East.

Mr. Henry Kent, connected with the warerooms of George Steck & Co., is expected home the latter part of this month. Just from where is not known. When Mr. Kent went away about July 1 he expressed a great desire to visit Europe, and, as he has not been seen or heard of since, it seems quite probable that he has been globe trotting.

—B. A. Paine, Painesville, Ohio, is reported as having assigned.

—F. A. Rankin, Eugene, Ore., who was attached last week, has given a deed for \$2,000 and is released.

—Philip Werlein, New Orleans La., is advertising a removal sale of pianos prior to his moving from 731 Canal street to 614 and 616 Canal street.

—Mr. Emil Klaber, of the Automaton Piano Company, while coasting on a bicycle down a hill in Staten Island was thrown last Wednesday and severely injured.

—The Spaulding Music Company (not inc.), Wilkesbarre, Pa., has been attached for \$400.

—M. O. Kelley & Co., Rutland, Vt., have given a real estate mortgage for \$1,600.

—W. A. White resigned Monday last from Blasius & Sons, Philadelphia, and will go with F. A. North & Co. in the capacity of salesman.

—Messrs. W. J. Dyer & Brother, of St. Paul, request that a denial be made of the published statement that they are about to open a branch house at Sault Ste. Marie, Mich.

## ON MR. WILLIAMS' SIDE.

## What His Friends Think of the Gorham Trouble.

## EXPLANATION OF HIS ACTION.

## Did What He Believed Was for His Employer's Interest.

THE friends of Charles Alvan Williams, manager of C. L. Gorham & Co.'s music store, whose acceptance of \$25,000 in drafts drawn on the firm by Haines & Co., of New York, piano manufacturers, has already been given publicity, believe that the transaction was not so black as it has been painted, and that, while he has done a wrong from a business standpoint, he did it, not for personal gain, but to advance the interests of his employers. He himself will make no statement for the press, at present at least, and neither will Mr. Gorham, but the following is a statement of the affair as the former's friends look at it.

In the first place, it is well known in the trade that retailers frequently advance money to manufacturers, in anticipation of the fulfillment of orders. In the piano trade, the maker and the retailer stand closer together than in most branches of business, for the retailer generally has the exclusive agency for a certain district and is in direct and lively competition with the agencies of other makers of pianos. Gorham & Co. had sold the Haines pianos for years, and when the firm of Haines Brothers failed, several years ago, they were rejoiced to learn that John Haines, Jr., had decided to continue the manufacture of pianos and save the name.

For the Haines piano was always a first-class seller, and the retailers were able to buy it advantageously. Unfortunately Mr. Haines had not sufficient capital to get on very rapidly, and with the understanding that pianos would be delivered before the draft became due, Mr. Williams made a loan in the form of an accepted draft.

Mr. Gorham says that he had expressly instructed Mr. Williams not to accept any drafts of the Haines concern. Even had he not given such orders, the indiscretion would have been there just the same, for Mr. Williams kept his employer in ignorance of very large transactions. This Mr. Williams and his friends acknowledge. But he believed he was doing a wise act for the firm in replenishing the stock of Haines pianos and relied on the business integrity of Mr. Haines, whom he had known for some time.

When the first draft matured it had to be renewed. To get the money back pianos must be taken in payment and more money must be obtained for Haines & Co. And so it went on until the crash came last week. Mr. Haines backed up the statement that every dollar of the \$25,000 went into his hands, that Mr. Williams never received a penny of it. When the Central Bank notified Mr. Gorham of the drafts Mr. Williams made no concealment of anything, and moreover, personally informed all the holders of the drafts outstanding of how matters stood. Basing their opinion of the affair on these things Mr. Williams' friends are loyal to him.

Mr. Gorham has retained Col. Rockwood Hoar as counsel. No decision has been reached as to whether he will contest the payment of the drafts or whether Mr. Williams will remain in his present position. Two keepers are still in possession of the store.—*Worcester Evening Gazette, September 3.*

## Haines &amp; Co.'s Statement.

Mr. John Haines, when seen, said to a representative of THE MUSICAL COURIER:

"I admit that there has been an interchange of money, and that both sides have extended and received accommodations. That I owe C. L. Gorham & Co. \$25,000 is all nonsense, and that all the proceeds of C. L. Gorham & Co.'s acceptances went into the business of Haines & Co. is also false. Here are vouchers, examine and see for yourself."

The vouchers, all drawn to C. L. Gorham & Co. or the firm's representative, C. A. Williams, consisted of checks signed by Haines & Co. and receipts of the Postal Telegraph Company and the Western Union Company.

The checks had gone through the regular channels for such paper, and were returned all indorsed "C. L. Gorham & Co., C. A. Williams, attorney;" had been paid by the Mount Morris Bank, and reverted as paid checks to the drawer.

The list follows:

PAID CHECKS.	
August 3, 1895.....	\$500
September 17, 1895.....	300
September 17, 1895.....	200
September 26, 1895.....	200
September 27, 1895.....	500
November 21, 1895.....	200
November 25, 1895.....	500

November 25, 1895.....	500
December 12, 1895.....	520
December 28, 1895.....	500
January 17, 1896.....	500
February 10, 1896.....	200
February 10, 1896.....	100
February 24, 1896.....	250
February 24, 1896.....	250
February 28, 1896.....	500
March 11, 1896.....	300
March 13, 1896.....	100
March 13, 1896.....	200
March 21, 1896.....	125
March 24, 1896.....	250
March 30, 1896.....	500
March 30, 1896.....	200
April 1, 1896.....	600
April 10, 1896.....	500
April 13, 1896.....	500
April 28, 1896.....	500
April 30, 1896.....	1,000
May 11, 1896.....	500
June 20, 1896.....	400
June 24, 1896.....	500

Total.....	\$11,895
February 22, 1896, F. L. G.....	\$510
March 17, 1896, F. L. G.....	500
	1,010

Total.....\$12,905

Amounts of receipts for money telegraphed follow:

Date.	Amount.	Tel. Charges.
November 6, 1895.....	\$500	\$5.70
November 7, 1895.....	500	5.70
January 21, 1896.....	500	5.70
January 30, 1896.....	500	5.70
January 31, 1896.....	500	5.70
February 6, 1896.....	500	5.70
February 7, 1896.....	200	2.70
February 14, 1896.....	500	5.70
February 11, 1896.....	500	5.70
March 31, 1896.....	500	5.70
April 9, 1896.....	480	5.50
April 21, 1896.....	500	5.70
April 27, 1896.....	425	4.95
April 30, 1896.....	475	5.45
May 7, 1896.....	500	5.70
May 13, 1896.....	500	5.70
May 14, 1896.....	500	5.70
May 20, 1896.....	300	3.70
May 25, 1896.....	200	2.70
May 25, 1896.....	500	5.70
May 28, 1896.....	300	3.70
June 1, 1896.....	500	5.70
June 1, 1896.....	400	4.70
June 24, 1896.....	300	3.70
June 25, 1896.....	500	5.70
July 1, 1896.....	350	4.20
July 6, 1896.....	500	5.70
July 9, 1896.....	300	3.70
July 14, 1896.....	250	3.20
July 15, 1896.....	450	5.20
July 20, 1896.....	300	3.70
July 20, 1896.....	300	3.70
Totals.....	\$13,530	\$157.70

Total checks.....\$12,905

Telegraph receipts.....13,530

Acceptance of C. L. Gorham & Co., discounted by

James Cumston, and proceeds sent direct to C.

L. Gorham & Co.....1,000

Acceptances of C. L. Gorham & Co., paid by check

of Haines & Co., and held by the company

awaiting C. L. Gorham & Co.'s pleasure to pay

same.....4,500

Total.....\$31,935

This money has been disbursed by Haines & Co. to C. L. Gorham & Co. The two checks of \$510 and \$500 marked F. L. G. went to pay loans by F. L. Gorham to C. A. Williams, the paid notes being in the possession of Haines & Co.

Haines & Co.'s statement, January 1, 1896, shows that \$1,517.18 was owed to them by C. L. Gorham & Co.

"These checks and telegraph receipts," continued Mr. Haines, "show that a great amount of money was paid by Haines & Co. to C. L. Gorham & Co., and if I have received \$25,000 I have certainly paid it. As I said before there has been money exchanged and we have helped each other. I have many times helped Gorham's concern pay store expenses, as letters in my possession will show. The trouble seems to have been through Mr. Gorham compelling Mr. Williams to run the business on too little money, and as a result Mr. Williams was compelled to resort to means to obtain cash that he would not have employed had he not

been on so close a margin. Here is an instance: Williams would buy \$350 worth of pianos, send an acceptance for \$700, receive a receipted bill and the manufacturer's check for \$350."

Mr. Haines also asserts that it is untrue that C. B. Garritson has a bill of sale of all finished and unfinished pianos in the factory of Haines & Co., asserting that Mr. Garritson's bill of sale is for four pianos for money loaned.

Mr. Garritson when seen corroborated this.

Mr. Haines' vouchers show that a great deal of money was disbursed to C. L. Gorham & Co. So the situation is a complicated one.

The first suit is on, and a decision is awaited, for if it goes against C. L. Gorham & Co. the payment of all the drafts will doubtless follow. The concern has the money, it is believed, and can doubtless pay. If the decision goes in favor of the concern the Mount Morris Bank, the plaintiff, will doubtless carry the case higher.

MR. JOSEPH MANN, of Mann & Eccles, Providence, R. I., who has been ill at the Hotel Bartholdi, has been removed to the house of his sister on Lexington avenue, his condition fortunately admitting of the change.

MR. CHAS. H. PARSONS, of the Needham Piano and Organ Company, has been absent from the city for several days, fishing in company with friends.

"And how was the fishing, Mr. Parsons?"

"Oh, about the same as business," was the reply.

EDWARD BEHR, of Behr Brothers & Co., starts East on a business trip to-day. While out he will visit all important points in New England. Horace F. Brown is down South and has been sending in some good orders, finding business in Philadelphia and Washington good. This start in business gives Behr Brothers & Co. much encouragement.

MR. WM. TONK, of Wm. Tonk & Brother, has since his return from Europe been picking up the threads of the action business and getting them strongly pulling in the direction of an active trade during the fall. The Schwander action, of course, is the one which interests Wm. Tonk & Brother, as they have handled it for years, and have established a reputation for quality which is bearing substantial fruit.

IT may have just happened so, but yesterday's mail brought to George Steck & Co. good returns in the shape of collections and also some orders. But there was something significant in the appearance of this revival of trade so soon after September 1.

In the retail warerooms there is a little activity. Not so much in the actual sales, although pianos are moving some, but in the number of people who are inquiring. Anyone taking interest enough to inquire certainly means to buy sooner or later.

MR. GEO. P. BENT, "Crown" Bent, of Chicago, is evidently watching with deep interest the development of the "second" piano in factories where two grades are made and the effect it has on the "first," or original, piano. So far the scheme has not been encouraging, but this is due to the present disorganized condition of trade. As soon as the fall movement begins, and this is sure to be the case shortly, the factories will also begin to make their quotas and Mr. Bent will become more interested. In the meantime he is making some beautiful "Crown" pianos himself.

Mr. Bent arrived in New York from Chicago yesterday morning.

THERE can be no doubt that the piano trade of the future will be mainly controlled by a limited number of firms. No doubt many small concerns will continue in a small way to provide a limited number of pianos to a limited set of dealers, but the great aggregate trade of the industry will be concentrated because the large firms must drift toward each other for their mutual benefit.

The actual additional credit absolutely necessary for the maintenance of the industry on a scale of sufficiently large profits to make it worth while cannot come from the isolated action of firms; it can only come in a large shape by means of united action, which will also reduce the cost of production—a serious problem as it now stands, but a problem at once solved when co-operation has been effected.

We believe we know what we are talking about.

WANTED—At once, by a leading music house, an active and energetic piano salesman. Must give first-class references. Address, stating age, experience, &c., "Clavier," THE MUSICAL COURIER, New York.



## COMPLIMENTS TO POCSET.

ST. LOUIS, September 5, 1896.

Editors *The Musical Courier*:

IT was my original intention, after reading Mr. Pocset's last letter to your paper, to go from Little Rock to Hot Springs to spend quite a time there to recover from the effect produced upon me by reading his communication, but the doctor said that it might help me to get over it more rapidly if I should read the letter over several times more, as a frequent reading would prove that it was not strong enough to provoke a lasting injury to anyone, and that the more I read it the less I should see in it. I followed this excellent professional advice and kept on reading it until I got here, and I alighted from the train finding that there was nothing strong enough in it to do any harm. There are some pretty shrewd doctors down our way after all.

The Southern Hotel here is crowded with people who did not attend the Indianapolis Hard Money Convention, just as it is crowded with others who are not over their surprise that a solid Eastern gold State like Vermont, always and under any available pretext Republican, should, after all, have 16,000 silver men in it. If Vermont has that many silver men how many has a doubtful Democratic State out here? How many has Indiana? How many has McKinley's own State? But I am getting into politics, and that might hurt Mr. Pocset's feelings and his pocket, too.

I must say that I am somewhat astonished that you printed his letter, for you stated editorially that you thought personalities such as I indulged in should not be tolerated, and yet you tolerated his. Well, that means that you will, in justice, have to tolerate mine, although I do not care to use any, provided I can help it.

When Mr. Pocset started in to mention a whole stack of piano and organ manufacturers who had become so very wealthy during the prevalence of the present monometallic period I thought he would land a whole colony of them, but lo! and behold! only a few did he mention. Where are the others? Where is that great array of men in the piano and organ trade to be trotted out by Mr. Pocset to prove the blessings to our trade of the single gold standard? Certainly Mr. Pocset, to strengthen his argument, could have mentioned them if there were many, but he cannot do it. He can show only how few there are compared with the great, struggling army this trade is composed of.

And does not his weakness in quoting names prove conclusively that the gold standard does in the piano and organ trade just what I proved last time it does in the line of music journalism, and that is, foster and propagate monopoly; just what it does in all trades? Mr. Pocset has my thanks in aiding me by means of his profound learning in trade matters. He helps me in showing the weakness of the gold argument, at least from his point of view. Out of an aggregate of about 100 piano and organ manufacturers in this country whose establishments are worthy to be classed as factories only about a half dozen have reached sufficient pecuniary and industrial dignity to be selected by Mr. Pocset as his examples of the prosperity of our industry during the period of gold monopoly. Where are the others? I do not now insidiously hint at those who have failed since 1893, during which period we, of course, had no free coinage; I include them naturally among the whole army that has not succeeded.

Of course, I know you would not and, in justice to all, could not, print their names, but if after all these years of gold prosperity only a half a dozen or a dozen great houses have arisen does it not signify that gold helps the piano and organ trade to gravitate toward monopoly? And would it therefore not be better for the others who certainly have been left far in the rear in this race to try, after twenty-three years of effort, and unsuccessful effort, against gold—to try, I say, a little silver, or as much silver as we can get into general circulation? Again I ask, can it be any worse for them under silver? And I go even so far as to ask the successful ones under gold domination whether they do not see a great opening for themselves, on general competition, to utilize their past experiences to make more money under two standards than under one? At least they are far in advance and would have great opportunities to continue prosperous, during which time their present poorer rivals would be sufficiently prosperous to make competition more diversified and consequently

more stimulating than it has been and than it is just now.

I fail to see how the building up of a few, say a dozen, great piano and organ manufacturing concerns during a generally prosperous gold period can be used as an argument favorable to gold. To my mind it is distinctly unfavorable, for it proves that the masses of piano and organ manufacturers have not prospered, and certainly not sufficiently to prevent a virtual consolidation of the trade interests in a few hands. That is just what gold in its natural functions always does in this country. It has done it in banking, in wheat, in cattle and meats, in cotton and cottonseed oil, in whiskey, in tobacco, in sugar, in biscuits, in matches, in railroads, in telegraphs, in telephones and, by Jehosophats, as Mr. Pocset shows, in pianos and organs. Mr. Pocset may reply to me that the same thing *might* have happened under silver or under a double standard, but it did not so far; it actually did happen under a gold standard—an undisturbed single standard.

Now, under these self-admitted conditions, let me ask Mr. Pocset once more what is his future as a piano man. Under prevailing industrial conditions in the United States in any line, with a continued gold single standard and taking the past as the evidence of the future, what are Mr. Pocset's chances? I'll tell him, if he does or does not get wounded by the remarks: He'll stay just where he is. The monopoly has got him and the thousands like him dead, and he is no worse off, either, than those who are in the employ of the monopolies, for the monopolies need never care for any of them, simply because monopolies need not.

I know I am expressing opinions here that are antagonistic to this very paper and the interests it represents, and my admiration of it will become unbounded if it shows the pluck to print everything I send in without mutilation or emendation, but I am going to say that while I believe that free coinage of silver will give every human being and every firm in this country in the piano and the organ line greater freedom in its development it will also interfere with the constant tendency to centralize all the various interests and industries under a few monopolistic heads.

Mr. Pocset then tries to scare the life out of your readers by presenting the possibility of a "corner" in silver. Silver is a universal product of tremendous abundance. If it could ever be possible to get up such a huge corner legislation could at once be invoked, but mine owners in this country would have to join the mine owners of the whole globe to create a "corner." There is not money enough anywhere to keep the margin up long enough to prevent bears breaking the price on short sales or bulls on long sales, or the other way.

Silver is now a useless investment. What object is there in paralyzing a great American industry? If we have a material in our very soil that can be transformed into the necessary circulating medium which is absolutely essential for us to revive trade and industry, why keep it down in the dark and silent earth forever, where it is useless, instead of bringing it to life, light and activity where it can become useful? England will not even permit the calling of an International Congress that has as its avowed object the discussion of bimetallism. We cannot call an International Congress because we are isolated, and we are more isolated because, on top of our natural isolation, we created an unnatural isolation with a high protective tariff which Jim Blaine (in the rooms of the Committee on Ways and Means in 1890; we all remember the episode of the smashed hat)—which James G. Blaine said would ruin us, and, by golly, it has come mighty near doing so. Well, if we cannot get Europe to join us in securing Mr. McKinley's favorite bimetallism again advocated in his letter of acceptance

(gold, silver and paper all on a parity, he says; I've got the letter right here before me next to yours, Mr. Pocset), then why not try it alone, as McKinley has always advocated in his high protection theories?

And there is the source from which Mr. Bryan and his supporters have drawn the inspiring axiom "America for Americans." Your high tariff McKinley adherents inaugurated that cry, and it is as much a result of your own policy of isolation as free silver is the legitimate offspring of high protection itself. It is purely American; it is National.

And moreover this shows you how illogical Mr. McKinley's nomination and candidacy are, and to his credit be it said of him that he felt so as the father of high tariff and the stepfather of the Republican platform of the Ohio Republicans, which wobbled so much towards free silver that Ohio Republicans have not stopped wabbling yet in that direction, as witness the deluges of citizens that have poured out of Ohio towns last week to greet Mr. Bryan, the American citizen running for the presidency, who is called an anarchist because the Eastern dailies have no reasonable argument to present against him, and therefore must abuse him. If he is an anarchist the whole State of Ohio was in a state of anarchy last week. But it was not, Mr. Pocset; it was offering a spontaneous tribute to the great principles involving individual rights and personal liberty as personified in the candidate representing those principles. There is no report of rioting, of fighting, of mob violence, of insults heaped upon gold candidates. These were all meetings and congregations of orderly citizens interested in the elevation of their homes and the protection of the firesides against the further invasion of the greatest tyranny known since George III.'s time—and worse.

Our cry of "America for Americans" is merely the echo of Wm. McKinley's theories logically developed; echoes are always logical. You want America protected; so do we. You want to be independent of foreign legislation; so do we. You want to be able to develop all the industries of this nation; so do we. You want every man (and every man who works is a laboring man), say every laboring man, to have a fighting chance for life's evolution, unharassed and unhampered—that is what you say you want, and that is what we want. If you will develop your high protection theory logically you must inevitably reach a free silver conclusion, and because McKinley tried to stand on a single gold platform in his letter of acceptance he could not dare to develop his high tariff argument in that letter, and after touching it gingerly he dropped it. He was the natural, logical free silver candidate, and the Western Republican delegates to the St. Louis Convention knew it and therefore went there prepared to nominate him as a free silver candidate. They are all going to vote for Bryan too. The Eastern delegates who wanted a gold platform and such a candidate as Tom Reed or Morton are gold men and their States will go as Vermont went. But that has all long since been discounted. No Western silver man, no Southern silver man, ever claimed any New England or Middle State. We are not fools out here.

In your own letter, Mr. Pocset, you are full of political suggestions simply because an economic theory has been made the foremost political question of the day, and for that reason, as I told you, you could never avoid discussing politics in this controversy. While we are talking gold and silver we are also talking politics in 1896, because the financial issue is a political issue or the reverse. But I believe I have thus far taught Mr. Pocset one useful lesson, which he might also transmit to that future generation which has Gusenheimer blood in its veins. I have shown him that a man can discuss these questions impersonally, but, of course, he must have the argument back of him. I have really never blamed Mr.

## FACTORIES.

THE BALDWIN PIANO,  
GILBERT AVENUE, CINCINNATI.THE ELLINGTON PIANO,  
BAYHILLER AND POPLAR STS., CINCINNATI.THE VALLEY GEM PIANO,  
BAYHILLER ST., CINCINNATI.THE HAMILTON ORGAN,  
HENRY STREET, CHICAGO.

CATALOGUES FURNISHED UPON APPLICATION.

Pocet, who seems by nature to be an amiable man, for introducing personalities, simply because his position offered no other kind of defense. But it gives me at the same time some apology for emulating his example.

Mr. Pocet pretends to claim (I cannot conceive that he means it in earnest) that when I animadverted upon the monopoly feature of the single gold principle and applied it to the music trade and the music press I, at the same time, implied that no brains were necessary to succeed; he then follows up and asks me if silver did not also imply success and if drones are to be rewarded and workers punished, &c., &c., under silver. These were, up to date, the best points made by Mr. Pocet in this discussion and they were original too, for I have never seen them nor heard of them. This mental restoration proves that Mr. Pocet has been stimulated and animated by the present controversy and if I had his genius for story telling I should not miss this occasion, as he certainly would not, to illustrate it with a good story. But alas! how many M. T. Pocets are there!

No, dear sir; this very discussion, running over many years in this nation, and now culminating in the greatest campaign of education ever known in the history of any nation on this or any other earth, will result in a greater national intelligence than was ever before known. Hidden and obscure financial, commercial, industrial and social problems have been opened up for public discussion for all the people to participate in. If silver should go down in 1896 the people are under the deepest obligations to its sponsors for having been the leaders in this new ethical discussion, for that is what it is, and of the most elevated quality, notwithstanding the abusive articles of the Eastern gold press. Never again can demagoguery or paid platform oratory make any effect on a people who will be so thoroughly acquainted with these great questions as the American people will be by November 3. This debate is much more elevated than the slavery debate of 1860, because that discussed the liberation of four million poor, ignorant slaves; this discusses the emancipation of a nation of seventy million people from an imposition that was destined to make them greater slaves than the four million blacks ever were. Those slaves represented pecuniary property; the new slaves would soon have represented universal poverty. The nation owes its everlasting thanks to the silver men for this magnificent service.

As to the brain question let me assure Mr. Pocet that with a fair field and no favors the test of the survival of the fittest finds its true solution. I agree in advance that brains overcome most obstacles; that's right; and it is therefore to be presumed that, even if monopoly could be curtailed by the introduction of silver, brains would still be there to assert its superiority over the minus brains. But everybody would have a fairer show. The concentration of wealth in this country is so thoroughly focused now that 30,000 families virtually own the patrimony of 14,000,000 families; that is, 150,000 human beings control the destiny and development of 70,000,000 human lives. The heads of these families—the 30,000—are all gold barons, and they and their still finer focused representatives, constituting a few thousand men only, of whom we know as leaders a few hundred only, are the individuals who through the concentration of gold in a few hands now own all of us.

Whatever they may decide in secret may at any moment affect any of us—except maybe the Gusenhimers. A branch of this huge syndicate organized and forced McKinley and the Republican party, particularly of the East, to swallow the gold plank. It did not care so much for the candidate, for it knew that he had to come to them for the sinews of war. To commit the party was the one thing to do and that was done. This is just one indication of what that syndicate can do. It can also lock up gold so that it cannot flow into the Treasury, and then when a gold bond issue is announced no gold can be gotten by the people to purchase the bonds, and the syndicate operating on both sides of the ocean makes as great or as many millions a profit as it can within safety not to arouse too much hostility.

Does Mr. Pocet mean to tell me that under such conditions merit can be made a true test? Isn't it rather a retardation than an evolution, and therefore an interference in that law of natural selection under which the fittest survives? Isn't it brute force against intellect? I think it is, and intellect is bound to win; that means brains is bound to win.

A jackass never changes his mind; intelligent beings constantly do. I therefore have hopes that Mr. Pocet will still see that it is in the interests of the future of our great country that with all its many other advantages it should be made free from the enslaving pressure and incubus of a single standard of measure or accounts, and that it should be permitted, untrammelled by great financial and monopolistic combinations and trusts, to move onward toward its manifest destiny. If silver wins the day, as it surely and inevitably finally must win, Mr. Pocet will sell 16 pianos to his one of to-day.

JOE B. SILAS (en route).

### THE PROPER "AD."

EVERY dealer should insert this advertisement in his local papers:

#### NEW PIANOS OF ALL GRADES

ON INSTALLMENTS. EASY PAYMENTS.

The cheapest we handle, . . . . .	\$250
" next grade, . . . . .	300
" " " . . . . .	350
" " " . . . . .	450
" " " . . . . .	500

See Higher Grades of Uprights and Grands from \$500 to \$2,000.

Second-hand Pianos at All Prices.

*If you desire to learn why legitimate Pianos cannot be sold at retail for less than \$250, and that any sold below that price are without merit or value, ask by mail THE MUSICAL COURIER, 19 Union Square, New York, the greatest musical paper in the world, and it will explain it to you without charge, if you send this advertisement in your letter.*

It is dignified; it is novel; its contents must necessarily attract attention and be productive of inquiry.

The name of the dealer can be inserted either at the top or bottom.

We first published it some months ago, and those dealers who adopted it are continuing it. Try it.

### Derrick Nailed.

THE Rochester Herald, under date of August 24, printed the following:

F. M. Derrick, the insolvent piano dealer, who is said to have been mixed up with several alleged fraudulent transactions, now lies in jail in this city, after eluding the vigilance of the officers for several months.

Derrick formerly conducted a music store on South St. Paul street. Business seemed to flourish for a while, and many pianos and organs were sold by him in the city and in the towns of this neighborhood. For many of these pianos Derrick took notes in payment and had them discounted at the local banks.

Early in the spring notice of a general assignment was filed in the county clerk's office. It was claimed at the time that Derrick had enough accounts out to cover his liabilities, but that he could not realize on them.

When an investigation was made into his accounts, however, it was found that they were not straight. In many cases he had not turned over the money received from the sale of the pianos to the firms he received them from; and in some cases it was said that he had no authority to sell the pianos at all. The result was that a lot of replevin actions were at once brought by the music dealers, which generally resulted in their favor.

A further examination of Derrick's accounts, it is alleged, revealed the fact that he had evidently not only had the notes he did receive discounted for the purpose of using the funds, but that he had also been guilty of forgery. It was alleged that Florence B. Ades, of 321 Meigs street, had purchased a piano from him, giving him a note for part payment, and that in addition to this note he had also forged a note for \$73 in her name. This note was dated December 9, 1895, and made payable to his order. It was found that he had negotiated this note, receiving the proceeds from H. B. Cleveland.

The matter was brought before the grand jury and Derrick was indicted for forgery in the second degree. Bail was furnished, but Derrick almost immediately skipped out and nothing was heard from him until Saturday, when he was arrested.

Ever since Derrick disappeared from this city the sheriff had been keeping a sharp lookout for him, but for several months was unable to locate him. Derrick's wife had been living at Lima since he left the city, and Deputy Sheriff Vick had been watching her closely. Last Satur-

day he heard that she was going to start for Troy. Thinking that this might be for the purpose of meeting her husband, Deputy Vick followed her and was rewarded by capturing his man. Derrick was brought back to this city Saturday night.

He went from this city to Canada, and after remaining there for some time went to Troy, writing to his wife to join him there. He will probably have considerable difficulty in securing bondsmen this time.

### Kirk Johnson Matters.

WHEN E. E. Walters, general traveler for the Chicago Cottage Organ Company, goes into a case, he is pretty liable to win it. The general traveler is thoroughly imbued with the spirit of his house, and when the latter is right it goes in to win. The interpleader in the case of Kirk Johnson was won last Wednesday, and Mr. Walters is receiving congratulations. The case is thus told by a Lancaster exchange:

"The interminable Kirk Johnson case has cropped up again in the Court of Common Pleas.

"The case is docketed: The Chicago Organ Company against Belle J. Kirby, John N. Johnson, Alice H. Tompkins, William N. Johnson, Charles H. Amer, J. W. Miller and Clara L. King.

"This was a sheriff's interpleader to try by jury the ownership of four pianos, valued at \$900. Counsel for the plaintiff, in his opening address, stated that these defendants were creditors of Kirk Johnson, who was in the musical instrument business on West King street, this city, and to whom he had confessed judgment.

"These pianos had been bought by Johnson from the plaintiff company by means of false representations as to his financial worth, and counsel further stated that the following facts would be shown: Early in last December Mr. Johnson was indebted to the plaintiff for a number of notes aggregating \$7,000, of which \$1,100 worth were about to fall due. The traveling representative, Mr. E. E. Walters, called on Mr. Johnson to see how he stood in regard to this indebtedness.

"Mr. Johnson told him he would like to renew the notes about due and would also like to have some more pianos. He further said he was perfectly solvent and was worth \$50,000 above all liabilities; that he owed nobody but the plaintiffs and two other parties in the trade, and a little floating debt about town that was not worth mentioning.

"Mr. Walters believed what he was told, and was favorably impressed as to Mr. Johnson's solvency, and so reported to his home office. The home office wrote Mr. Johnson that if he would order the pianos they would renew the \$1,100 note. This was done, and on December 16 Johnson confessed judgment to the defendants in this suit.

"They issued execution and levied on everything he had, including four of the six pianos that had been shipped and which had just arrived at the store. Two which had not been delivered at the store were secured by plaintiffs at the railroad depot. Further than this, they would show that a few days before his failure Johnson telegraphed the plaintiffs, asking them to allow him to draw on them for \$1,500 as an accommodation. They replied that it did not suit, and so saved that much from the wreck."

### In Town.

AMONG the trade visitors who have been in New York the past week and among those who called at the office of THE MUSICAL COURIER were:

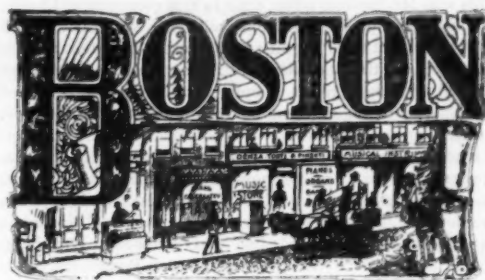
C. A. Williams, C. L. Gorham & Co., Worcester, Mass.  
O. H. Unger, Reading, Pa.  
F. M. Hulett, Chicago, Ill.  
A. J. Brooks, Sterling Company, Derby, Conn.  
R. W. Blake, Sterling Company, Derby, Conn.  
W. A. White, Blasius & Sons, Philadelphia, Pa.  
Chas. Becht, Smith & Barnes Piano Company, Chicago, Ill.  
I. N. Rice, Schaeffer Piano Company, Chicago, Ill.  
Wm. Knabe, Wm. Knabe & Co., Baltimore, Md.  
Thos. S. Bryan, Columbus, S. C.  
Wm. Bourne, Wm. Bourne & Sons, Baltimore, Md.  
W. F. Conkling, Newburgh, N. Y.  
H. Willig, Baltimore, Md.  
Reinhard Kochmann, New York.  
J. J. Edmunds, Chicago, Ill.  
Gen. J. J. Estey, Brattleboro, Vt.

There are other good organs, but none better or more satisfactory to dealer and customer than the . .

# WEAVER ORGAN.

Weaver Organ and Piano Co.,  
YORK, PA.





UNDER the influence of a false conception of the function of journalism various members of the Boston piano trade and others of the trade in other cities are of the opinion that trade papers or newspapers conducted in the interests of the trade should keep silent entirely on the banking news of the trade, and, if they approach this subject at all, should touch it deferentially, like an idolater approaching his altar, or gingerly, like a child approaches its cake. Now this is all wrong. If there is any subject worthy of general trade discussion or comment it is naturally worthy of editorial treatment, and it will be found that those subjects which are the common subjects of editorial publication are always the most important topics of the day, not because the editorials make them so, but because they are so universal as to become the sources of editorial treatment. If they constitute a disorder or an evil there can be no wiser, no more natural, method of applying a remedy than the editorial to cure them, and if they constitute a sore, that sore is destined to fester and propagate simply because editorial treatment is denied it. On these principles, as herewith set out, we propose to say a few words.

#### Emerson Suspension.

The direct cause of the suspension of the Emerson Piano Company was not bankruptcy, for that concern is not and was not bankrupt; it has three dollars in actual assets to one dollar of liabilities; neither was it defective financial management, as is sometimes the case in suspensions; nor was it sudden recklessness, for there is no concern in the piano trade that was managed on a more conservative basis. Nor was it lack of capital, for the house had all that was necessary up to a certain time or period. Was, we say. The trouble was that the line of discount became exhausted because Boston and other banks put a sudden end to piano discounts at a certain time, and the Emersons were crushed in one of those periods. Boston banks in particular are prone to act in just such a sudden and uncalled for manner, as was so very aptly explained by the then President Cannon of the National Bankers' Association at its last annual meeting at Niagara Falls this past summer. Mr. Cannon said that bank presidents and cashiers in refusing discounts, instead of taking their customers into their confidences and explaining to them the reasons for refusing discounts, generally lie to them by stating that money is too tight, when the truth is that it is abundant, but that the banks, by not taking their customers in their confidence, make it tight merely because they look upon a certain line or industry as dangerous for the time being.

This bank president further said, in his critical address, that bankers should act as professional advisers to their depositors, as doctors to their patients and attorneys to their clients—on the basis of confidence and the mutual exchange of the same. If the Boston banks in particular would adopt these wholesome suggestions, they would not only do to the Boston piano trade the justice due to its financial condition but they would assist Boston's industrial development, for there can be no question that it is not a class prejudice, but an active principle of the Boston financial institutions to conduct themselves toward all trades as they do toward the piano trade.

#### Too Much Gossip.

Much of this is due to an extraordinary abundance of inordinary gossip. There is no large community we have ever studied where that characteristic of provincialism known as gossip is more predominant and prominent than in Boston. The phenomenon is most extraordinary, and it requires all the possible expert judgment of a newspaper man to cull from it the element of truth and actual news. And this is therefore the reason why so little substantial news can be gathered from the Boston trade during the

year. The conscientious newspaper man who does not propose to inflict the damage of false statements in his columns has, after years of experience, no more patience to sift the news out of the mass and mess of gossip he hears, and he therefore drops Boston as a reliable trade news mart.

But this same gossip also reaches the banks, only distilled to a finer degree, and it brings about a feeling of distrust which those who are members of the trade, and who know better, do not share, but which the sensitive banking man cannot avoid, and which is frequently extravagantly exaggerated, especially because he is not on the "inside" of trade matters. To him the molehill of trade gossip becomes a mountain of trade information, and at once he closes down his discount sluice; money resources become dried up, and the pinch sets in, and chiefly at times when it should not.

The great wrong that ensues does not affect or injure one or two firms, but actually the whole Boston and frequently New England piano trade, for Boston banks have close ramifications throughout the whole of New England. Every piano house feels to a greater or smaller degree the effect of the ukase of the banks, and thus a rank injury is inflicted upon a whole industry because ten-ninths of the gossip is never true and never had the slightest basis of truth. For instance, a certain Boston piano man told us last week that if a relative of one of Boston's piano manufacturers had not come to his assistance a few days previous with \$13,000 cash, which he raised by mortgaging his residence in a nearby suburban town, the piano maker would have failed. Intuitively convinced that this was unalloyed gossip, we set about quietly investigating in order not to create any further disturbance should the report be more than gossip, and what did we learn? That the piano manufacturer had no such relative, that there was no such person living in said suburban town, that no such sum had been borrowed by the piano manufacturer, that his bank had granted him straight discounts to the amount of \$5,000 that week, and that he was O. K. all around. The story was pure fiction. "Where did you hear this?" we subsequently asked our informant. "I heard it from a piano man coming in on the suburban train yesterday." "Who was the piano man who told you?" "Oh, that I could not or would not tell you; it was a confidential talk."

#### Bank Friends.

Another civic peculiarity characteristic of Boston is the facility of intercourse nurtured through the extensive suburban travel and the superficial friendships struck up on those inward and outward trains, running from early morn to late at night, where men of all stations get on and off at all stations. It is on these trains that the suburban bank president, bank cashier, bank director or bank stockholder becomes a temporary detective and secures his financial pabulum from merchants, manufacturers, clerks, traveling men and salesmen in all lines of trade, including naturally the piano trade, and it is on these trains that gossip is manufactured and exaggerated to a degree entirely unknown to the New York or Chicago citizen.

Nearly the whole Boston piano trade resides suburbanly, or if not, very nearly so, those not living in what are known as the suburban towns residing in Boston's immediate suburbs. Mr. Scanlan is the only, the one single, Boston piano man of importance who resides in Boston city proper. Most men are flattered at the attention bestowed upon them by bank officials, and if not flattered look upon it either as an opportunity to utilize the acquaintance for their own private advantage at some subsequent time or (now let us be perfectly frank about it) to give a competitor a good, solid stab in the back, particularly if there is no danger of its recoiling. At least, the suburban train gives the opportunity that would, in the ordinary, everyday chances of busy commercial life never be encountered and if so would not lead to steady intercourse, as the train intercourse subjected to definite schedule time does.

This kind of steady and at the same time artificial and superficial acquaintance constitutes the chief source of a mutual system of exchanged information, which is as unreliable as it can possibly be, for no bank officer can obtain any reliable and positive information regarding the actual condition of any house except from the head of that house, and no bank officer can secure any but unreliable information from those outside of a house. All those chats and all this chattering are the precursor of that un-

bounded, unlimited, ceaseless and endless trade gossip that fills the hotel corridors, the alleyways, the offices, the lunch rooms and cafés and the trains and meeting rooms of Boston and vicinity. Although it is by no means limited to the piano trade it is just as deleterious, just as injurious, just as damaging to the piano trade as if it belonged to it *sui generis*. It is, in fact, pestilential.

#### Cannot Be Remedied.

No one can devise any method to remedy this evil, an evil in which we detect the active cause of the condition of so many of Boston's piano manufacturers in good as well as in bad times. We refer here to the mutual distrust. Boston piano men do not get together on a friendly business basis, free from mutual distrust; *business* basis, not *social* basis, for all the suppers, dinners, mourning assemblies and evening meetings are not on a *business* basis. The element of shame frequently compels a man to attend a social gathering, in order not to be singled out or distinguished as an unsociable crank, but when it becomes a matter of *business*, which means self-interest, the question is altered, and the element of shame can only be an interloper. Boston piano men do not get together for *business* purposes, because gossip has succeeded in breeding a feeling of distrust hardly conceivable by outsiders. Nasty gossip, which always feeds upon itself and grows fat, is at the bottom of all this distrust, which has created a wide chasm too difficult to bridge, particularly at this time.

As we have already said, no one can suggest a remedy; human nature itself must come to the rescue. The cheap suburban residence, which makes of the Boston merchant a provincial entirely out of touch with the intensity of modern municipal existence, will not be relinquished in favor of the city residence, which is the source of enlarged social intercourse and the broadening and development of citizenship as applied to trade and the liberal professions. When the Bostonian leaves his native hearth and makes his periodical visits to other large communities he comes into the same larger life his own city would furnish him if he did not neglect her permanently by turning his back upon her when the sun begins to sink in the western sky. The dullness of Boston after nightfall, interrupted only by the noise of the cafés to which men are driven by the monotony of the town, is offset toward eleven P. M. by an insane desire of 10,000 theatre visitors to catch suburban trains to get home as quickly as possible, to get to bed as quickly as possible, only to be rooted out as early as possible, to catch a train as definitely as possible to get to the Boston store, factory or office as promptly as possible, and, let us not forget, during half of this time the trips to the depots, from them to headquarters and to home must be made through snow, slush, rain, dampness or biting cold.

It is this narrow life, this systematic, machine-like, clockwork existence which is encased for hours each day in poorly ventilated, nasty, damp, crowded cars that engenders a spirit of negative hostility to expansion of thought and of mind, and which prevents the exercise of that charity to our neighbor not only

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called for by our best instincts but preached by all the great evangelists of the mind—no matter what they may be called. The Boston piano man is not found in his interesting, quaint and in many respects picturesque and beautiful town after nightfall; he discards it, and its life is not his life. He buys his evening paper, rushes from his place of business before business hours end, reads his paper on the moving, frequently stopped train in dim light, interrupting this only to talk to one of his casual railroad acquaintances. Here reaches his family in time for the evening meal, and a casual visit or its return in the vicinity is the extent of his social intercourse. His children know nothing of the life of a great, one of the greatest and most cultured cities of the Western Continent, and when finally they become acquainted with it they also in turn become suburbanites. There are piano men in Boston who actually know less of that city than they know of New York, because during their visits here they "take in the town," whereas in Boston they have their regular route back and forward between depot and store, and now and then a call at the regular bank or at the lawyer's office. Outside of those points Boston is dead to them.

#### End of Trade Visitors.

This condition is the chief cause of the gradual decrease of trade visitors to Boston. No more hospitable man lives on earth than the Boston piano man, but what can he do with a sudden arrival? He must upset his home arrangements eleven miles out; the wires must be used; a home engagement broken, &c. And when theatre is over, if he does happen to get an opportunity to take his customer to a show, he must rush for his train. No ease, no comfort, no civilized calm.

It is a fact, undeniable and incontestable, that a large bulk of important piano dealers refuse point blank to go to Boston. Outside of the local New England dealers, naturally tributary to Boston, how many piano dealers visit Boston during the year? Not 100, and some of these pass through in the summer on their way to the seashore. Sociability is destroyed, just as gossip is nourished by the Boston system. The death of sociability has driven the dealer away, just as the dissemination of gossip is undermining the home manufacturer. It does seem to us, if for no other reason than self-preservation, that some of the more important piano men should get together and reach some kind of understanding on so vital a question as this.

#### Notes.

Frank H. King, of Wissner, Brooklyn, has just visited Worcester and Boston.

General Julius J. Estey was in Boston on Thursday and here later on. He goes West to remain eight or ten days in Chicago.

Edward Steinert, of the Providence house of Steinert, is reported ill at Vienna, Austria.

Melville W. Clark, of the Story & Clark Company, of

Chicago, after visiting Boston, Worcester and New York with Mrs. Clark, returned West, stopping over at Syracuse to visit his brother, the piano man, Geo. W. Clark.

Mr. A. H. Hammond, of Worcester, and Mr. Leland, of the same city, were in Boston last week.

The late Mr. Guilford gave to his brother, C. C. Guilford, a check for \$8,000 shortly before he died. C. C. banked it, and now the family of his brother has put an attachment on the check—checked its payment, as it were. C. C. claims that it was in settlement of an old land transaction; the other side declares it was obtained by undue influence. We don't know anything about the merits of the case, but the gossips say there is a terrible story back of it.

#### Hugo Sohmer at Home.

MR. HUGO SOHMER, of Sohmer & Co., this city, returned from a four months' European trip on Friday of last week on the steamer Augusta Victoria, of the Hamburg-American line.

Mr. Sohmer and Mrs. Sohmer, and their two children, who accompanied them, returned in excellent health, after having passed an enjoyable sojourn among friends and associations identified with their earlier life.

The Sohmers sailed from home on April 23, and soon after landing in Europe traveled to Landau, Germany, the former home of Mrs. Sohmer, where several weeks were passed. From that point excursions were made to the principal places important to tourists.

Berlin came in for quite a share of their attention. The exposition was of more than ordinary interest and was visited in company with Mr. Otto Floersheim, the resident representative of THE MUSICAL COURIER in that city.

Mr. Sohmer, as a piano manufacturer, discussed the relative merits of the pianos of foreign make there on exhibition, in comparison with the representative instruments manufactured in America.

It was his opinion that in design and beauty of cases the Europeans were somewhat in advance of our own makers. This admission from a maker whose factory product stands especially high in artistic case work was both generous and authoritative. In other respects, as to tone quality and construction, Mr. Sohmer gives the American pianos the preference. The 20 days passed in Berlin were fully occupied in the quiet rounds of pleasure.

Nuremberg, with its exposition, also attracted for five days the attention of the travelers. "The main building of the Nuremberg Exposition is exceedingly beautiful," said Mr. Sohmer, "and, while not so large and grand as the largest of the Berlin exposition buildings, it is more tasteful in design and pleasing to the eye. The arrangement of the buildings and contents were compact and systematic, and the facilities afforded visitors so complete that the entire affair was quickly and easily comprehended."

Bayreuth was visited and the Wagner festival attended.



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This was Mr. Sohmer's first visit to this great musical feast, and he was impressed not only with the sublimity of the music but with the dignity and interest manifest by the audience on these occasions. As a peculiar feature he noticed that the French people were largely represented and that that language was spoken more than any other, except German of course.

One of the enjoyable and interesting features of this European trip was the journey through the Black Forest. Mr. Sohmer's party was joined by his sister and nephew, residents of Germany. The route was the usual one taken by pleasure seekers and included Fribourg, Hornberg, the Gutech Valley, Kinzig Valley, Baden-Baden, &c.

From the Black Forest country Stuttgart was visited; several of the piano manufacturers were met at this place, Zurich, Lake Luzerne, Rigi, the round of the Tyrol and other places celebrated as tourists' resorts were visited, and Munich and Dresden, with their art and other attractions, interested the party for a week or more.

Mr. Sohmer expressed himself as both surprised and gratified at the progress made by his countrymen during the past few years. He found the people prosperous and contented, and of their prosperity much had been appropriated in substantially adding to the attractions of the country. Mr. Sohmer is an American, and heartily admires the pushing American business methods. He has prospered here under our commercial system, and appreciates its workings and benefits, but very frankly states that he believes that the frequent changes in our executive offices are prejudicial to the substantial progress of the business enterprises and the people.

Nowhere in his travels abroad did he find such a condition of unrest and dissatisfaction among the producing class as is universal here, and which he attributes to our inordinate political activity and ambition.

Mr. Sohmer traveled in France, Germany, Austria and Switzerland, and in each country the manufacturing interests were healthy and producing to their usual capacity.

Regarding the unfortunate condition of affairs in the piano trade here at the present time, Mr. Sohmer expressed sincere regret, but was confident that in the near future a decided change for the better would manifest itself and the trade return to its normal state. Mr. Sohmer is glad to be at home again and his associates in business are glad to have him with them.

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## Silver Talk.

MEADVILLE, Pa., August 30, 1896.

Editors The Musical Courier:

I HAVE been very much interested in the discussions going on in your trade columns over the silver question, but it seems to me that the principals are going too much into personalities.

Now, I am slightly interested in the piano trade, at least to the extent of desiring to own one, but as I am a farmer, and as the produce that we farmers have to sell is cheap or not sold at all, I am unable to gratify my desire. So it is best to find out the cause of the hard times, and try and apply a remedy.

Now the gold standard, Republicans say, is what we need; higher duties on imports, a gold currency and more confidence—or, as Mr. McKinley puts it, we need to open our mills to manufacturers rather than opening our mints to the free coinage of silver.

Now, as to manufacturing. What line of goods do we need a larger supply of? Isn't there an overproduction, the same as we are told about our agricultural products?

The reason piano manufacturers and music dealers of this country are failing is because they can't sell enough goods to keep them running, while such people as I would be glad to buy if we but had the money. If we could sell our produce for enough to allow us a profit, we could buy them, but some of our crops are raised at a loss at present, so we stand a loss through time and labor.

What good will it do to manufacture goods and pile them up in warehouses as long as people have no money to buy them? Who can have confidence when prices keep declining, as they must through a depreciating currency? How much longer will it take to get a little of that confidence when a farm that was worth \$8,000 ten years ago cannot be mortgaged for \$5,000, and under a forced sale would not bring much over \$3,000? I say again, how can we have confidence?

We are told that the mine owner will be given a bonus of 47 cents on each dollar coined under free coinage. Now there are at present 53 cents' worth of silver—or nearly that—in a silver dollar as compared with a gold dollar, so the 53 cents of its own value and the 47 cents given by the Government make 100 cents, or \$1 that it is worth to the mine owners; but when the laboring man gets it, they say, it is only worth 50 cents, or in other words it has depreciated 50 per cent. Now will some gold standard advocate please explain?

Again, we are to be flooded with silver from foreign countries. Will they ship their silver here to have it coined into "50 cent dollars"? Why, they can get as much for it at home and save paying the cost of transportation.

Does anyone suppose that a man will sell a gold dollar for a silver dollar if the gold price of silver remains the same? Even if they had any silver to flood us with it wouldn't pay them, as they could get as much for it in London as they could here, because no one here would part with what belongs to them if they can help it, unless they get what it is worth.

The reason we believe that silver will be at a parity with gold under free coinage, and the reason it is now, is its legal tender qualities. Silver is not redeemable in gold as some people think, and, by writing to the Treasury Department at Washington, they will find this to be a fact.

But, we are asked, "How would you get this silver into circulation?" And I say it will immediately stimulate silver mining and employ thousands of men that are either out of employment or engaged in other work, and that it will partly remove the glut in the labor market. These men must be clothed and fed and furnished shelter, which will open our mills and factories just as the Republicans and all the rest of us desire, and where we must compete with labor that is out of employment or is at present producing manufactured and agricultural products, with our

silver mines being worked to their fullest extent, we will have less competition and a greater domestic market.

Again, the silver mine owner whose mine is bringing him in a profit, and knowing that there are others as well, will be anxious to get his money out at interest, or engage in other enterprises, and will care less for risks than he does now, and will also ask less security. I know that this only covers part of the ground, but people are thinking for themselves a little.

Yours,

SCHUYLER SACKETT.

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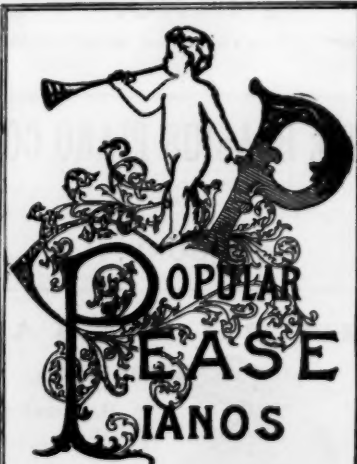
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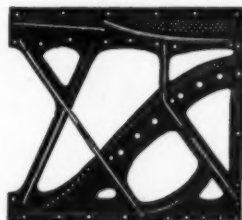
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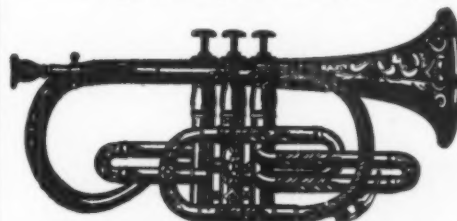
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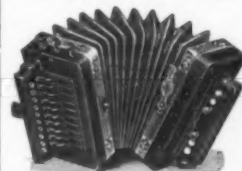
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